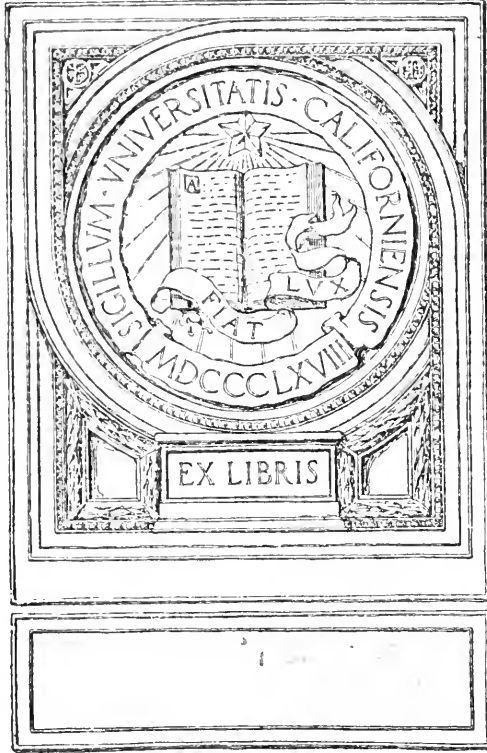


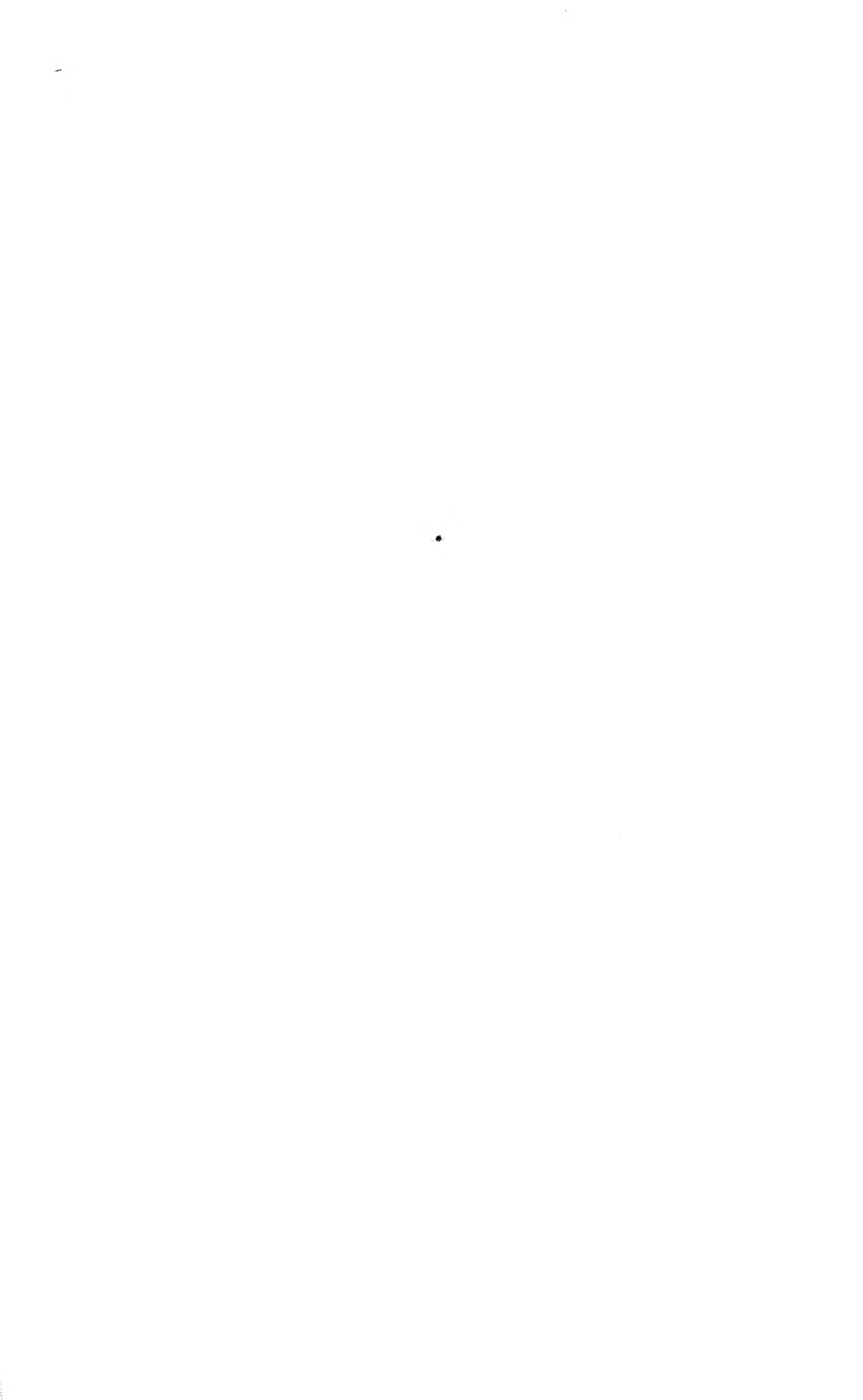
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زبان ما در لب تو گویا

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سهم در کجاست که بماند کلله سندر

دوستان این دنیای آنگاه

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کرت بزمی نیست در طمان

کرت بزمی نیست در طمان

بنا بر او کام ناز س آید

بنا بر او کام ناز س آید

بسی در دنیا بر او دست

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جیال است که در کجا

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زنگار کایه در دنیا

زنگار کایه در دنیا

کتاب شکرستان
در نحوی زبان پارسی
تصنیف
یونس اوکسفردي

A

G R A M M A R

OF THE

PERSIAN LANGUAGE,

BY THE LATE

SIR, WILLIAM JONES KNT.

FELLOW OF UNIVERSITY COLLEGE, OXFORD, AND OF THE
ROYAL SOCIETIES OF LONDON AND COPENHAGEN.

چو عنديب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بسکن

THE FIFTH EDITION, REVISED.

WITH AN INDEX.

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ADVERTISEMENT

TO THE

FIFTH EDITION.

THE name of Sir WILLIAM JONES, as an Oriental scholar, has long been held in the highest estimation: one proof of which is, that, in the short space of thirty years, the following Grammar has been printed five times. To say any thing in this place, by way of encomium on its excellent and learned Author; or to descant on the merits of this work, would be to insult the understandings of the literati: yet, with respect to the present edition, it must be observed, that the greatest care has been taken to revise it by the several former editions, and to correct the literal errors, a small number of which had unavoidably crept into it. A few elucidatory notes have been added, and a new NUSTALEEK Type has been adopted, in preference to the NISKHI hand, which necessity compelled the editors of the preceding editions to make use of.

May, 1801.

S. Rousseau.

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P R E F A C E.

THE Persian language is rich, melodious, and elegant ; it has been spoken for many ages by the greatest princes in the politest courts of Asia ; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail ; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light ; but if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahommed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments; like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse

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a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beauty and
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enlighten the vast temple of learning, instead of spending their lives in adorning only in its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: a few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a very fine passage
from

from Sadi, whom he compares to Petrarch; if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero, must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, pro-

* Afcham.

duced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their composition to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahommedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country, and a general light succeeded the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually
decaying

decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: it pains

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and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him; his dictionary of the Asiatick languages is, perhaps, the most laborious compilation that ever was undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where

where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example : the other princes of Europe have not imitated the duke of Tuscany ; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it ; and they would, perhaps have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man : interest was the magic wand which brought them all within one circle ; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India ; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave

the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps,
be

be studied with uncommon ardour ; they are known to be useful, and will soon be found instructive and entertaining ; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed ; the manners and sentiments of the eastern nations will be perfectly known ; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago ; but I would not present my grammar to the publick till I had considerably enlarged and improved it : I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers ; I have carefully compared my work with every composition of the same nature that has fallen into my hands ; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an
original

original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw it self from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquires into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher*, the most learned divine †, and the most laborious scholar of the present age ‡.

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems

* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English language.

extracted from the classical writers of Persia ; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure*.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons ; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor † at Oxford has promoted my studies with

* See the *History of the Persian Language, a Description of Asia, and a Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

† Dr. HUNT.

that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman* for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learned may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common

* Baron REVISKI.

form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert, from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the *Gulistan* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe; the manuscripts of this book are very
common;

common ; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, some of which cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness ; let him then lay aside the original, and, after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary : let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images.

The

The most excellent book in the language is in my opinion the collection of tales and fables called *Anvah Soheili* by Aussen Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In ſhort, I am perſuaded, that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India, not only with fluency, but with elegance. But if he deſires to diſtinguiſh himſelf as an eminent tranſlator, and to underſtand not only the general purport of a compoſition, but even the graces and ornaments of it, he muſt neceſſarily learn the Arabick tongue, which is blended with the Perſian in ſo ſingular a manner, than one period often contains both languages, wholly diſtinct from each other in expreſſion and idiom, but perfectly united in ſenſe and conſtruction. This muſt appear ſtrange to an European reader; but he may form ſome idea of this uncommon mixture, when he is told that the two Aſiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “ The true law is right reaſon, conformable to the nature of things; which calls us to duty by commanding, deters us from ſin by forbidding* ;” but as we may ſuppoſe the Latin and Engliſh to be connected in the following ſen-

* See Middleton’s Life of Cicero, vol. III. p. 351.

tence,

tence, *The true lex is recta ratio, conformable naturæ,*
 “ *which by commanding vocet ad officium, by forbidding à*
 “ *fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it; the Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabick or Persian words for one originally Seythian, by which it has been so refined, that the modern kings of Persia were fond of speaking it in their courts: in short there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy*.

* Sir W. Jones acquaints us, in a former edition of this Grammar, that since his professional studies had wholly engaged his attention, and induced him not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from his memory, he committed the conduct and revival of that edition of his Grammar, and the composition of the Index to Mr. Richardson, in whose skill he had a perfect confidence.

کتاب
شکرستان
نحوي زبان پارسي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

A

Alif

	IV.		III.		II.		I.	
	FINALS.				INITIALS and MEDIALS.			
	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>
Alif	ا	ا	ا	ا	ا	ا	ا	A
Ba	ب	ب	ب	ب	ب	ب	ب	B
Pa	پ	پ	پ	پ	پ	پ	پ	P
Ta	ت	ت	ت	ت	ت	ت	ت	T
Sa	ث	ث	ث	ث	ث	ث	ث	S
Jeem	ج	ج	ج	ج	ج	ج	ج	J
Ché	چ	چ	چ	چ	چ	چ	چ	Ch
Hha	ح	ح	ح	ح	ح	ح	ح	Hh
Kha	خ	خ	خ	خ	خ	خ	خ	Kh
Dal	د	د	د	د	د	د	د	D
Zal	ذ	ذ	ذ	ذ	ذ	ذ	ذ	Z
Ra	ر	ر	ر	ر	ر	ر	ر	R
Za	ز	ز	ز	ز	ز	ز	ز	Z
Zha	ژ	ژ	ژ	ژ	ژ	ژ	ژ	Zh
Seen	س	س	س	س	س	س	س	S
Sheen	ش	ش	ش	ش	ش	ش	ش	Sh

	IV.		III.		II.		I.	
	FINALS.		INITIALS and MEDIALS.					
	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>	<i>Connected.</i>	<i>Unconnected.</i>
Sfaud	ص	ص	ص	ص	ص	ص	ص	Sf
Zzaud	ض	ض	ض	ض	ض	ض	ض	Zz
To	ط	ط	ط	ط	ط	ط	ط	T
Zo	ظ	ظ	ظ	ظ	ظ	ظ	ظ	Zz
Aine	ع	ع	ع	ع	ع	ع	ع	A
Ghine	غ	غ	غ	غ	غ	غ	غ	Gh
Fa	ف	ف	ف	ف	ف	ف	ف	F
Kauf	ق	ق	ق	ق	ق	ق	ق	K
Kaf	ک	ک	ک	ک	ک	ک	ک	K
Gaf	گ	گ	گ	گ	گ	گ	گ	G
Laum	ل	ل	ل	ل	ل	ل	ل	L
Meem	م	م	م	م	م	م	م	M
Noon	ن	ن	ن	ن	ن	ن	ن	N
Vau	و	و	و	و	و	و	و	V
Ha	ه	ه	ه	ه	ه	ه	ه	H
Ya	ی	ی	ی	ی	ی	ی	ی	Y, ee, i
Lam-alif	لا	لا	لا	لا	لا	لا	لا	

The

The second and fourth columns of these letters from the right and are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ز zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برک burk *a leaf*, داورى daverec *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ب پ ت since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian پير بار and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound as a س or *s*, as ابو ليث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience;

nience ; but it is useful in showing the origin of words' as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters, ق ق خ ع ظ ط ض ص ح which are seldom used in words originally Persian.

چ and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چیرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travel-

lers call him, nor the *han*, as Voltaire will have it, but the *khán*, or *cán*, with an aspirate on the first letter.

د

د, answers exactly to our *d* in *deer* دیر

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the found of *z* ذ; and is often confounded with it: thus they write *گذشتن* and *گزرشتن* *guzushtun* to *pass*: It is seldom used but in Arabic words: though it sometimes occurs in words purely Persian, as *آذربایجان* *Azarbiján* the *province of Media*, so called from *آذر*, an old word for *fire*, because the adorers of fire, if we believe the Asiatic historians, first built their temples in that province.

ر

ر and the three liquids *م* *ل* *ن* are pronounced exactly like our *r*, *l*, *m*, *n*; as *ارام* *arám* *rest*, *لال* *lálch* a *tulip*, *مار* *már* a *serpent*, *نان* *nan* *bread*. But *ن* before a *پ* has the found of *m*, as *کمبر* *kumbed* a *tower*, *عنبر* *amber* *ambergris* *.

* Whenever *ن* precedes *پ* it likewise takes the found of *m*; as *بیمپلو* *yimpuloo* a *weekly market*. Sometimes, however, *ن* before *پ* retains its original found; as, *آنبار* *aunbar* *that time*.

ز

ز

ز has the found of our z, as لاله‌زار *lalehzár a bed of tulips.*

ژ

This letter has the found of our s in the words *pleasure, treasure*; and corresponds precisely with the soft g of the French in *gens*, or their j in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh hail, dew*; for it has the same relation to z which *sh* has to s.

ش and س

ش and س are our s and sh, as سلیم شاه *Selim sháh king Selim.*

ط ظ ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are sometimes confounded with other letters; thus ص differs little from س as صدور *Saddar the name of a Persian book*; but the politer and more learned Persians pronounce it Swaddar; and ط has nearly the same found with ت, but somewhat stronger, as عطر *otr essence*; a word often used in English, since our connection with India, to denote

denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ع and ط sufficiently prove. ض and ط differ very little from ز; but they are pronounced more forcibly, and may be expressed by zz, as نذامى Nezzámi the name of a poet; خضر Khezzur the name of a prophet in the eastern romances, the same as the Scripture Elijah.

غ and ع

Their two letters are extremely harsh in the pronun-
tion of the Arabs. The sound of ع, says Meninski, *est*
vox vituli matrem vocantis: but in Persian it is a sort of
vowel, and answers to our broad *a* if it be placed before
ا; as, عابد abid *an adorer*; but if ا but do not follow this
letter, then it answers sometimes to our *e*, as, عفاطت ef-
fautet a shepherd's: sometimes it has the sound of *i*, as,
عشرت ifhrut *pleasure*; it takes the sound of *o*, as عطر
otr *perfume*: of *u*; as, عزموت uzeemut *a resolution*: also
of short *a*, as عرب arub *an Arabian*. As to غ it is com-
monly pronounced in Persia like a guttural or aspirated *g*;
as غلام gholám *a boy, a servant*.

ف

ف has the sound of *f* in *fall*, as فال an omen.

ک and ق

ق is another harsh Arabic letter, but in Persian it is often confounded with ک, which has the found of our *k*, as كرمانيان *Kermán the province of Carmania*; كاف قاف *Kaf a fabulous mountain in the Oriental tales.*

گ

When ک has three points or a dash above it, the Persians give it the found of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write كلاب *rose-water*, and pronounce it *gulab*.

ن م ل

See the remark on ر. These letters are the liquids *l, m, n, r.*

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*; which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*: ه therefore is the *h* of the French in

c

honnête,

honnge, whence came our *honest* without an aspiration. At the end of a word it frequently sounds like a vowel, as ك ke, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

THE long vowels are ي و ا, and may be pronounced as *a*, *o*, *ee*, in the words *call*, *stole*, *feed*; خان as, *khán a lord*, اورا *ora to him*, نيز *neez also*; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as ب̇ ba or be, ب̇ be or bi, ب̇ bo or bu; thus,

اگر آن ترک شیرازی بدست آرد دل مارا
 بخال هندویش بخشم سمرقند و بخارارا

Ager ân turke Shirázee beduft áred dile márau.

Bekhále hinduish bukhshem Sumurcund u Bokhárárau.

The mark ُ placed above a consonant shows that the syllable ends with it, as سمرقندی Su-mur-cundee, a native of *Samarcand*; the first of which syllables is short, the second and third long by position, and the last long by nature:

but

but this belongs to the prosody. The short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Mudda, ~ Hunza^s, and Tushdeed ~; the two first of which are most common.

Mudda above an *l*, gives it a very broad sound, as *آن* aun *that*; Hunza supplies the place of *ی* in words that end in *s*: it therefore sometimes represents the article, as *نامے* námei *a book*, or denotes the former of two substantives, as *ناف مشك* náfeī mûshk *a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as *دادے* dádeī which would regularly be *داده ای* dádeh-ee *thou hast given*. Tushdeed shews a consonant to be doubled, as *توره* turreh *a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowel omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *son*, *bird*, *mother*, which a Mohammedan would write without any vowel, *sn*, *bd*, *mtir*, thus the Persian word *بد* bd may be pronounced like our *bud*.

Van و and Ya ی are often used as consonants, like *v* and *y*; thus, وان Van a town in Armenia; جوان juven juvenis, giovane, young; یمن Yumun, that province of Arabia which we call *the happy*; خدایار Khodayar, a proper name signifying *the friend of God*. و before *h* loses its sound, as خوان khán a tea board or tray, also a table.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatic and European characters; it is an ode by the Poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نشوایی یاشت
کنار آب رکناباد و گلگشت مصلا

Budeh sákee mye bákee keh der junnut nakháhee yaft,
Kunáre ábe ruknabád va gulgushte musullára.

فغان کین لولیان شوخ شیرینگار شهر آشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fughan keen luli-yan shokhe sheereengare shuhráshob
Chunán burdunde subr az dil keh turkan kháne yugmára.

ز عشق ناتمام ما جمال یار مستغنیست
بآب و رنگ و خال و خطا چه حاجت روی زیبارا

Ze ishke nátemáme má jemale yare mustughneest
Beáb u reng u khál u khatt cheh hájet ru-ye zébara.

حدیث از مطرب و می گو و راز دهر کمتر جو
که کس نکشود و نکشاید بحکمت این معمارا

Hadees az mútreb u mye gu va raze dehre kumter jú
Keh kus nekshud u nekshayed behikmet een mo-ammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پرده عصمت برون ارد ز لیلخارا

Men az ân hufne rozefzun keh yufuf dashte danistum
Keh íshk az perdéi ífmet u burun ared zuleikhára.

نصیحت گوش کن جاتا که از جان دوستر دارند
جو آنان سعادت مند پند پیر و ابارا

Naféchet góshe kun jana keh az ján dofter darend
Juvánáne faádetmende pende peere danára.

بدم گفتمی و خرسندم عفاک الله نکو گفتمی
جواب تلخ میزید لب لعل شکر خوارا

Bedem guftee va khurfendem afak allah neku guftee
Javabe telkhe mayzeibed lebe lâle fhekerkhára.

غزل گفتمی و در سفتی بیا و خوش بخوان حافظ
که بر نظم تو افشاند فلک عقد شریارا

Ghazel guftee va durr suftee beya va khush bukhán Hafiz
Keh ber názme to efsháned felek akde sûry-yara.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as *lamalif*, compounded of *l* ل, and *a* ا, in the word *mofella* موفلا: but the most usual combinations are formed with *ch* چ which have the singular property of causing all the preceding letters to rise above the line, as *bokhára* بخارا, *nakhcheer* نخبیر, *tas-héeh* تصحیح. The letters that precede *m* م are also sometimes raised.

The

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نُسْخِي Nuskhee, the تَعْلِيْقُ Táleek, or *hanging*, and the شَكْسْتِه Shekesteh, or *broken*. Our books have hitherto been printed in the Nuskhee hand, and all Arabic manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Táleek, which answers to the most elegant of our Italic hands, and in which this edition of the Grammar is printed. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS,
AND FIRST OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *puser* a boy, کنیز *kuneez* a girl, or are distinguished by the words نر *ner* male, and ماده *mاده* female; as شیر نر *shayre ner* a lion, شیر ماده *shayre ماده* a lioness.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mashuk* a friend, amicus, معشوقه *mashuka* a mistress, amica, as in this verse:

گل در بر و می بر کف و معشوقه بکامست

Gül der ber u mye ber kuf u mashuka bekamust.

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

• When this word شیر is pronounced like the English *share*, (*portion*), it signifies a lion; but if it be pronounced like the English word *sheer*, then it signifies milk.

but

but in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final *ه* into *ت*; thus "نعمت" *nimet a benefit* is written *نعمت*: and almost all the Persian nouns ending in *ت*, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable *را* to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, *پسر* *puser a child.*

Dative and Acc. *پسر را* *puferra to a child, or the child.*

When the accusative is used indefinitely, the syllable *را* is omitted, as *گل چین* *gul chiden to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as *گل را چید* *gulra chid he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a *kefra* or short *e* (.)

is added in reading to the former of them, and the latter remains unaltered, as *مشك ختن* *the musk of Tartary*, which must be read *mushke Khoten*. The same rule must be observed before a pronoun possessive; as *پسر من* *pusere mun my child*: and before an adjective; as *شمشير تابناک* *shumshire tabnak a bright scymitar*. If the first word ends in *ا* or *و*, the letter *ي* is affixed to it as *پاشا* *pasha a basha*, *پاشاي موصول* *pashái Mousel the basha of Mousel*, *میوا* *mivaha fruits*, *میوای شیرین* *mivahái shireen sweet fruits*; *زانو* *zaunoo a knee*, *زانوی شما* *zaunooe shuma your knee*: if nouns ending in *ه* come before other nouns or adjectives, the mark 'Hamza is added to them, as *چشم حیوان* *chushm'ei heyvân the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, *پسر ای* *ai pusere O child*.

Ablative, *پسر از* *az pusere from a child*.

The poets, indeed, often form a vocative case by adding *ا* to the nominative, as *ساقیا* *fakia O cup-bearer*, *شاه* *shaha O king*; thus Sadi uses *بلبلا* *bulbula* as the vocative of *بلبل* *bulbul a nightingale*.

بلبلا مژده بهار بيار
خبر بد بيوم باز بگذار

Bulbula muzhdehe buhair bi-yaur.

Khubure bud beboom bauz bukzaur.

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle *mur* is prefixed to the accusative case; as *mur ora* دیدم *mur ora deedum* *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin:

گل *gul a rose, rosa.*

Singular.

Plural.

Nom. گل *a rose, rosa.*

گله *roses, rosæ.*

Gen. گل *of a rose, rosæ.*

گله *of roses, rosarum.*

Dat. گله *to a rose, rosæ.*

گله *to roses, rosis.*

Acc. گله *the rose, rosam.*

گله *the roses, rosas.*

Voc. ای گل *O rose, ô rosa.*
Poet. *گل*

ای گله *O roses, ô rosæ.*

Abl. گل *from a rose, rosâ.*

گله *from roses, rosis.*

بلبلا

بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبلا) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان گل
تا بشکنیم توبه دگر در میان گل
حافظ وصال گل طلبی همچو بلبلان
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches ;
let us again break our vows of repentance in the midst of
the roses. O Hafiz, thou desirest, like the nightingales,
the presence of the rose: let thy very soul be a ransom for
the earth where the keeper of the rose-garden walks !

I shall

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *y* to a noun, which restrains it to the singular number; as گلی *gulee a single rose*;

رستم بیان صبحدمی تا چینیتم گلی
آمد بگوش ناگهیم آواز بلبلدی

گاه

One morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

می خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in *ه* the idea of unity is expressed by the mark Humza, as چشمه چشمه *chuthmei a single fountain* *.

* Whenever *ه* is placed before *ه* at the end of a noun, the idea of unity is expressed by *ی* as راجی *rahee a copy, road, path*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding *ان* or *ان* to the singular : but these terminations are not, as in many languages, wholly arbitrary ; on the contrary, they are regulated with the utmost precision. The names of animals form their plural in *ان*, as

گرک	gurk	a wolf.	گرگان	gurkan	wolves.
پلنگ	pelenk	a tyger.	پلنگان	pelenkan	tygers.

but words which signify things without life make their plurals by the addition of the syllable *ها*, as

بال	bal	a wing.	بالها	balha	wings.
ساحل	fahil	a shore.	ساحلها	fahilha	shores.

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین نایل
 کجا دانند حال ما سبکباران ساحلها

The night is dark ; the fear of the waves oppresses us, and the whirlpool is dreadful ! How should those, who bear light burdens on the shores, know the misery of our situation.

There

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in *تا* as well as in *ان*, as *شتر* *shütür* a camel, *شترها* *shütürha* and *شتران* *shütüran* camels; and on the other side, the names of things sometimes have plurals in *ان*, as *لب* *leb* a lip, *لبان* *leban* lips.

Names of persons ending in *ا* or *و* form their plurals in *یان*, as *دانا* *dana* a learned man, *دانایان* *danayan* learned men; *الو* *aloo* a plum, *الویان* *alooyaun* plums: and those that end in *ه* are made plural by changing the last letter into *گان* *gan*, as *بچه* *bucheh* an infant, *بچهگان* *buchegan* infants; and sometimes by adding *گان* as a separate syllable; thus, *فرشته* *furishteh* an angel, *فرشته گان* *furishteh gan* angels.

If the name of a thing ends in *ه*, the final letter is generally absorbed in the plural before the syllable *ها*, as *خانه* *khaneh* a house, *خانهها* *khanha* houses.

In some modern Persian books, as the life of Nader Shah and others, the plural often ends in *ات* or in *جات* if the singular has a final *ه*.

Sing.	Plur.
نوازش <i>nüwazish</i> a favour.	نوازشات <i>nüwazishat</i> favours.
قلعه <i>kalat</i> a castle.	قلعجات <i>kalajat</i> castles.

but

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* a vice, عيبا *aibha* and عوايب *awaib* vices; قلعه *kalah* a castle, قلعا *kalaha* and قلاع *kallaä* castles; نايب *nayib* a viceroy, plur. نواب *navab*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabic; and if the learner will follow my advice, he will peruse with attention the Arabic grammar of Erpenius* before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabic odes and elegies, which they have explained in excellent notes; but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.—But since the above works are not to be procured without a very great expence, we beg the Oriental student to read with attention the Arabic Grammar of Mr. Richardson, who took great pains to render the acquirement of that difficult language easy and pleasant.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding **ترین*, as

خوب *khub fair*, خوبتر *khubter fairer*, خوبترین *khubterin fairest*.

Our *than* after a comparative is expressed by the preposition *از* *az*, as

بیاض روی تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day: the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از وست
سرو دلخوست ولی قد تو دلخوتر از وست

The moon is bright, but thy face is brighter than it: the cypress is graceful, but thy shape is more graceful than the cypress.

* The Arabic adjective بلند *bulund high, sublime*; is compared by the Persians thus; Comp. بلندتر *bulundtur higher, more sublime*; Superlative بلندترین *bulundturin highest, most sublime*.

An adjective is sometimes used substantively, and forms its plural like a noun, *حکیمان* *hhakecman the wise*; if it be a compounded adjective, the syllables *ان* and *را* denoting the plural number of the oblique case, are placed at the end of it, as *صاحبديل* *fahibdil*; *an honest man*; oblique *صاحبديلرا* *fahibdilra*: plural *صاحبديلان* *fahibdilan*, oblique *صاحبديلانرا* *fahibdilanra*; as

فرو مانند پری رویان زآن عارض
 خجل گشتند سمن بویان زآن کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من *mun I.*

Sing.	<i>من</i> <i>mun I.</i>	Oblique,	<i>مرا</i> <i>merá me.</i>
Plur.	<i>ما</i> <i>ma we.</i>		<i>مارا</i> <i>mára us.</i>

تو to *Thou*.

Sing. تو to *thou*. Obl. ترا tura *thee*.
 Plur. شما shumá *you or ye*. شمارا shumará *you*.

او o *He*.

Sing. او o *he, she, or it*. Obl. او را óra *him, her, or it*.
 Plur. ایشان ishán *they*. ایشانرا ishánra *them*.

The poets often use شان for ایشان, as

بمیر فتم و کوفتم مغز شان
 تهی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنمود روي
 زمينرا بوسيد و شد پيش اوي

When the king of the world shewed his face, the general kissed the ground, and advanced before him. *Furdusi*.

Sometimes after the preposition ب *in*, the letter و is inserted to prevent the hiatus, as بدو bedo for باو beö *in it*;

it; the same may be observed of بدان *bedân* for بآن *béân* *in that*, بدین *bedeen* for باین *in this* *.

The possessive are the same with personals, and are distinguished by being added to their substantives; as

- Sing. دل من *dili mun my heart.*
 دل تو *dili to thy heart.*
 دل او *dili o his or her heart.*
 Plur. دلہای ما *dilhaï ma our hearts.*
 دلہان شما *dilhaï shuma your hearts.*
 Poet. تان
 دلہای ایشان *dilhaï ifhân their hearts.*
 Poet. شان

They are often expressed in the singular number by these final letters م *em*, ت *et*, and ش *esh*, and after ان *an* or ہ *o* by ام *am*, ات *at*, and اش *ash*: but after nouns ending in ا *alif* or و *vau* the letter ی *ya* is inserted before the finals م *m*, ت *t*, ش *sh*; as

* In the same manner and from the same motives the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibil* for *tibi*,

Omne crede diem *tibil* illuxisse supremum.

دلہم dilem *my heart.*
 دلت dilet *thy heart.*
 دلش dilesh *his or her heart.*
 جامہ ام jámei am *my robe.*
 جامہ ات jámei at *thy robe.*
 جامہ اش jámei ash *his or her robe.*
 مویم mâim *my hair.*
 مویت mûit *thy hair.*
 مویش mûish *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش ت م*, as

خوشا شیراز و وضع بی مثالش
 خداوندان کردار از زوالش

Joy be to Shiraz and its charming borders ; O heaven, preserve *it* from decay !

These oblique cases are joined to any word in the sentence which the poet finds convenient ; thus in the couplet just quoted the pronoun *ش it* is added to *زوال* ; so in the following distich, *ت* the dative of *تو thou.* is placed after the conjunction *گر if.*

بهمی سجاده رنگین کن گرت پیر سخان گوید
که سالک بیخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خود or خودش	Oblique, خود را
خویش or خویشتن	خویشتن را
خوی or خویی	

thus we may use

خود من <i>myself</i> .	خود ما <i>ourselves</i> .
خود تو <i>thyself</i> .	خود شما <i>yourselves</i> .
خود او <i>his or herself</i> .	خود ایشان <i>themselves</i> *.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*; according to Locke's definition of it, "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their *نفس* *soul*, answers precisely to our *self*, as

صبي رمي نفسه في نهر "a boy threw *his self* into a river."

خود

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.	Plur.
<i>خود آمدم ipse veni.</i>	<i>خود آمدیم ipsi venimus.</i>
<i>خود آمدی ipse venisti.</i>	<i>خود آمدید ipsi venistis.</i>
<i>خود آمد ipse venit.</i>	<i>خود آمدند ipsi venerunt.</i>

The word *خود* seems to be redundant in the following beautiful lines of Sadi,

دانی چه گفت مرا آن بلبل سحری
 تو خود چه آدمی کز عشق بینجبری

Dost thou know what the early nightingale said to me;
 "What sort of man art thou, that canst be ignorant
 "of love?"

When *خود* is used as a pronoun possessive, it answers to the Greek *σφέτερος*, and signifies *my, thy, our, your, his or her, and their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرّم راز دل شنیدای خود
 کس نمی بینم ز خاص و عظیم عالم را

I see

I see no man, either among the nobles or the populace to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این *this.*

Sing. این <i>this.</i>	Oblique cases, اینرا
Plur. اینان <i>these.</i>	اینانرا
or اینها	or اینهارا

آن *that.*

Sing. آن <i>that.</i>	Oblique cases, آنرا
Plur. آنان <i>those.</i>	آنانرا
or آنها	or آنها را

When این *een* is prefixed to a noun, so as to form one word, it is frequently changed into ام *im*, as امشب *im-shub to-night* ;

تعالی اللہ چہ دولت دارم امشب
کہ آمد ناکہان دلدارم امشب

Heaven ! how great is my happiness this night ; for this night is my beloved come unexpectedly !

and امروز *imroz to-day* ;

روز عیش و طرب و عید سیامست امروز
کام دل حاصل و ایام بکامست امروز

“ This

“ This day is a day of mirth, and joy, and the feast of
 “ spring ; this day my heart obtains its desires, and
 “ fortune is favourable.”

The words *آن* and *از آن* prefixed to pronouns *personal*, change them into *possessives*, and are read with a short vowel, *ani to* or *ez ani to, thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt is *thine*.

The relatives and interrogatives are supplied by the invariable pronouns *که* *ke* and *چه* *che*, of which the former usually relates to persons, and the latter to things : in the oblique cases of these pronouns the final *ه* is, for the most part, absorbed before the syllable *را*, as

Nom. <i>که</i> <i>who</i> .	Oblique, <i>که را</i> or <i>کرا</i> <i>whom</i> .
<i>چه</i> <i>which</i> .	<i>چه را</i> or <i>چرا</i> <i>which</i> .

چی and *کمی* are interrogatives, and are very often joined to the verb *است*, as *کیست* *who is it* & *چیست* *what is it* ?

یا رب آن شاپوش ماه رخ زهره جبین
 در یکتای که و کوهر یکدانه کیست

O heaven ! whose precious pearl, and whose ineffimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus ?

کدام kudám is also an interrogative pronoun, as

میںخواره و سرکشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر کدام است

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices ?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هر که and هرانک *whosoever*.
هر چه and هر آنچه *whatsoever*.

OF VERBS.

The Persians have active and neuter verbs like other nations ; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation,
and

and but three changes of tenses; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می and بهمی, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The passive voice is formed by adding the tenses of the verb substantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflections of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن *to be.*

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing.	ام <i>I am.</i>	Plur.	ایم <i>we are.</i>
	ایی <i>thou art.</i>		اید <i>ye are.</i>
	است <i>he is.</i>		اند <i>they are.</i>

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial ا alif; as with pronouns,

Sing.

Sing. منم *ego sum.*
تویی *tu es.*
اوست *ille est.*

Plur. ما هم *nos sumus.*
شماید *vos estis.*
ایشانند *illi sunt.*

With adjectives,

شادم <i>I am glad.</i>	شادیم <i>we are glad.</i>
شادویی <i>thou art glad.</i>	شادوید <i>you are glad.</i>
شادوست <i>he is glad.</i>	شادوند <i>they are glad.</i>

The negatives are formed by prefixing *نه* or *ز*, as *نه ام* *I am not*, &c. but *نه است* is commonly written *نیست* *there is not*, as

رایست راه عشق که همیشه کناره نیست
آنجا جز آنکه جان بسپارند چاره نیست

“The path of love is a path to which there is no end, in
“which there is no remedy for lovers, but to give up
“their souls.” *Hafiz.*

Second Present from the defective *هستن* *to be.*

Sing. هستم *I am.*
هستی *thou art.*
هست *he is.*

Plur. هستیم *we are.*
هستید *you are.*
هستند *they are.*

Preterite.

Preterite.

Sing.	Plur.
بودم <i>I was.</i>	بودیم <i>we were.</i>
بودی <i>thou wast.</i>	بودید <i>you were.</i>
بود <i>he was.</i>	بودند <i>they were.</i>

Preterite Imperfect.

می بودم می بودی می بود &c.

Compound Preterite.

بوده ام <i>I have been.</i>	بوده ایم <i>we have been.</i>
بوده ای or بوده‌ی <i>thou hast been.</i>	بوده اید <i>you have been.</i>
بوده است <i>he has been.</i>	بوده اند <i>they have been.</i>

Preterpluperfect.

بوده شدم <i>I had been.</i>	بوده شدیم <i>we had been.</i>
بوده شدی <i>thou hadst been.</i>	بوده شدید <i>you had been.</i>
بوده شد <i>he had been.</i>	بوده شدند <i>they had been.</i>

Future.

خواهم بود <i>I will be.</i>	خواهیم بود <i>we will be.</i>
خواهی بود <i>thou wilt be.</i>	خواهید بود <i>you will be.</i>
خواهد بود <i>he will be.</i>	خواهند بود <i>they will be.</i>

Imperative.

Sing.

Plur.

باش or بو *be thou.*
 باشد or باد *let him be.*

باشيم *let us be.*
 باشيد *be ye.*
 باشند *let them be.*

Subjunctive or Aorift

باشم or بوم *I be.*
 باشي or بوي *thou beest.*
 باشد or بود *he be.*

باشيم or بويتم *we be.*
 باشيد or بويد *you be.*
 باشند or بوند *they be.*

Potential.

بودم *I would be.*
 بودي *thou wouldst be.*
 بودي *he would be.*

بوديم *we would be.*
 بوديد *you would be.*
 بودند *they would be.*

Future Subjunctive.

بودم باشم *I shall have been.*
 باشي باشي *thou shalt have been.*
 باشد باشد *he shall have been.*

بودم باشيم *we shall have been.*
 بودم باشيد *you shall have been.*
 بودم باشند *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, شدن *to have been.*

Participles.

باشا *being.*

بوده *been.*

شدن

شدن *to be.*

used in forming the Passive Voice.

Indicative Present.

Sing.

Plur.

مى شوم *I am.*

مى شويم *we are.*

مى شوي *thou art.*

مى شويد *you are.*

مى شود *he is.*

مى شوند *they are.*

Preterite.

شدم *I was.*

شديم *we were.*

شدي *thou wast.*

شديد *you were.*

شد *he was.*

شدند *they were.*

Preterite Imperfect.

مى شدم مى شدي مى شد &c.

Compound Preterite.

شده ام *I have been.*

شده ايم *we have been.*

شده اي or شده اي *thou hast been.*

شده ايد *you have been.*

شده است *he has been.*

شده اند *they have been.*

Preterpluperfect.

شده بودم *I had been.*

شده بوديم *we had been.*

شده بودي *thou hadst been.*

شده بوديد *you had been.*

شده بود *he had been.*

شده بودند *they had been.*

Future.

Future.

Sing.

خواهم شد *I will be.*
 خواهی شد *thou wilt be.*
 خواهد شد *he will be.*

Plur.

خواهیم شد *we will be.*
 خواهید شد *you will be.*
 خواهند شد *they will be.*

Imperative.

شو *be thou.*
 شود *let him be.*

شویم *we be.*
 شوید *you be.*
 شوند *they be.*

Subjunctive, or Aorist.

شوم *I be.*
 شوی *thou beest.*
 شود *he be.*

شویم *we be.*
 شوید *you be.*
 شوند *they be.*

Infinitive.

شدن *to be.*

شده بودن *to have been.*

Participles.

شو *being.*

شده *having been.*

خواستن or خواپیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*

Plur. خواهیم *we will.*

خواهی *thou wilt.*

خواید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر *máúdar* or *the source.*

All regular infinitives end in یدن, as رسیدن *to arrive,* نالیدن *to grieve,* ترسیدن *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, as رسید *he arrived,* نالید *he grieved,* ترسید *he feared.*

گفتم مگر صبا زبهن رسید
با کاروان مشک زراه ختن رسید

L.

I said,

I said, is the zephyr breathing from the garden ? or a caravan of musk coming from Khoten ?

The letter *y* prefixed to this tense is often redundant, as
 جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles *می* or *همی*, as *میرسید* or *رسید* *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding *ی* to the preterite, as *نالیدی* *he was grieving*, *نالیدندی* *they were grieving* : this form is very common in prose, as

بطرب و نشاط مشغول بودندی و نغمه ترانه از زبان چنگ
 و چغانه استماع نمودندی

“ They were immersed in pleasure and delight, and were
 “ constantly listening to the melody of the lute, and of
 “ the cymbal.”

The same letter *ی* added to the first and third persons of the past tense forms the potential mood, as *نالیدی* *I might, could, should, or would grieve*, *نالیدیمی* *we might, &c. grieve* ; so Ferdusi in a love-song,

شبی در برت گر بر آسودمی
 سر فخر بر آسمان سودمی

“ If I could sleep one night on thy bosom, I should seem
 “ to touch the sky with my exalted head.”

and Hafiz,

آن طره که بر جعدش صد نافه چین ارزد
 خوش بودی بویش از خوشخوی

“ Those locks, each curl of which is worth a hundred
 “ musk-bags of China, would be sweet indeed if their
 “ scent proceeded from sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

بم جان بدان دو نرکس جادو سپرده ایم
 بم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our souls to those two enchanting narcissus's (eyes), we have placed all our hearts on those two black hyacinths (locks of hair.)

The

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قرح نور ماه پوشیده
عذار مغپچکان راه آفتاب زده

“The brightness of the cup and the goblet obscures the
“light of the moon; the cheeks of the young cup-
“bearers steal the splendour of the sun.”

In the ode from which this couplet is taken every distich ends with the word *زده* for *زد* *he struck*.

In composition the infinitive is contracted by rejecting *ان*, as *خواهم شد* *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around;
the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as *کرد توان* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله برآید

“ It is impossible to attain the jewel of thy wishes by thy
“ own endeavours; it is a vain imagination to think
“ that it will come to thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه گردار شماست
بر آنجا گردار نیکو باید کماشت

“ The life of man is a journal, in which he must write
“ only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*: the letter *ر* is often prefixed to the imperative, as *بگو* *say thou*; *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محمود کشور کشای
زمن گر نترسی بترس از خدای

خیزیدی چرا خاطر تیز من
نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must be here observed, that the negative *ن* and *نہ* are changed in the imperative into *مہ* and *مہ*, as *مپرس* *do not ask*;

درد عشقی کشیده ام کہ مپرس
زہر ہجری چشیده ام کہ مپرس

“ I have felt the pain of love; *ask not* of whom; I have
“ tasted the poison of absence; *ask not* from whom.”

Before verbs beginning with *ا* alif the letters *نہ* and *نہ* are changed into *می نہی* and *بی نہی*, as before *آر* are used *بیار* *bring thou*, *مبیار* *do not bring*;

ساقیا ساغر شراب بیار
یکدو ساغر شراب ناب بیار

“ Boy, *bring* a cup of wine; *bring* a few more cups of
“ pure wine.”

گو شمع بیارید در این جمع کہ امشب
در مجلس ما ماہ رخ دوست تماشاست

در مجلس ما عطر میامیز که جانرا
هر دم ز سر زلف تو خوش بوی مشت

“ Say, *bring no tapers* into our assembly, for this night
“ the moon of my beloved’s check is at its full in our
“ banquet; *sprinkle no perfume* in our apartment, for
“ to our minds the fragrance that constantly proceeds
“ from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting*; افروز *inflame thou*; گیتی افروز *world-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow*.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان, رسا and رسانده *arriving*; which last participle is often used for a noun of action, as بازینده *a player*.

* The “ Tales, translated from the Persian of Inatulla of Dehli,” in two volumes, 1768, by Colonel Dow, are very erroneous, inasmuch, that there are several tales inserted which are not to be found in the original, and many others omitted, or much altered. In consequence of this, Jonathan Scott, Esq. Persian Secretary to Warren Hastings, Esq. when Governor General of Bengal, and translator of Ferrihta’s History of Dekkan and of the Reigns of the later Emperors of Hindoostan, undertook the translation of the whole work, which he published in three volumes in 1799, under the title of “ Bahar-Danush, or, Garden of Knowledge: An Oriental Romance: Translated from the Persian of Einaiut Oollah:” But in this translation Mr. Scott has omitted six stories, for which he has given a sufficient reason in the appendix to his last volume. This work we earnestly recommend to the perusal of the Persian student.

From

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي* *come thou*, *آيم* *I may or will come*.

چو آفتاب مي از مشرق پياله بر آيد
زباغ عارض ساقي هزار لاله بر آيد

“ When the sun of the wine shall rise from the east of
“ the cup, a thousand tulips will spring from the gar-
“ den of the cup-bearer’s check.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the
“ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آكاهي و دقيقه يابان حكمتهاي آلهسي اوضح
است كه در هر عهد و اوان كه اوضاع جهان مختلف و
پريشان و چرخ ستمگر بكام ستمكيشان كردد خداوند يكانه
كه

که مدبر این کارخانه و مقلب اوضاع زمانه است از فیض
 بسی منتزای خود سعادت‌مندیرا مویذ و در عرصه گیتی
 مهبسوط الید کند که بمرایم مراحم و رافت بالتیام
 چیراحات قلوب ستمدیدگان پردازد و مذاق تمنای
 نلغی‌گامان زهر حوادث را بشهد عدالت
 شیرین سازد

“ It is evident to the discerning and intelligent part of
 “ mankind, that, whenever the affairs of the world
 “ are thrown into confusion, and fortune favours the
 “ desires of the unjust, the great Disposer of events, in
 “ the effusion of his endless mercy, selects some fortu-
 “ nate hero, whom he supports with his eternal favour:
 “ and whom he commands to heal with the balm of
 “ benevolence the wounds of the afflicted, and to
 “ sweeten the bitter draught of their misfortunes with
 “ the honey of justice.”

in which period the words کردد kereded, کند kuned
 پردازد perdázed, and سازد fázed, are the aorist of
 کردیدن kerdiden, کردن kerden, پرداختن perdákten,
 and ساختن fakhten, governed by the conjunction که
that.

The present tense is formed by prefixing *می* or *همی* to the aorist, as *میدانم* *I know*, *میدانی* *thou knowest*, *میداند* *he knoweth* :

ای باد صبا بگذر آنجا که تو میدانی
و احوال دلم به گو پیدا که تو میدانی

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زین خوش رقم که بر گل رخسار میکشی
خط بر صحیفه کل گلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *می* and *همی* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعیش کوش که تا چشم میزنی برهم
خزان بهمیرسد و نوبهار می گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing away*.

The

The letter *ج* prefixed to the aorist restrains it to the future tense, as *برسم* *I will arrive*; thus Nakhshabi in his work called *نامه طوطي* or *The Tales of a Parrot*, Night 35,

نخشبى جَدّ و جهد بايد کرد
 چونکه مردم بيار خود برسد
 بر که در کارها کند جهدي
 حاقبت بر مراد خود برسد

O Nakhshabi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *persidun to ask.*

Indicative Mood, Present Tense.

Sing. *من* پرسم *I ask.*

تو پرسى *thou askest.*

او پرسد *he asks.*

Plur. *ما* پرسيم *we ask.*

تو پرسيد *you ask.*

او پرسند *they ask.*

Simple

Simple Preterite.

Sing,

پر سیدم *I asked.*
 پر سیدی *thou askedst.*
 پر سید *he asked.*

Plur.

پر سیدیم *we asked.*
 پر سیدید *you asked.*
 پر سیدند *they asked.*

Compound Preterite.

پر سیده ام *thou asked.*
 پر سیده ای *thou hast asked.*
 or پر سیده
 پر سیده است *he has asked.*
 or پر سید است

پر سیده ایم *we have asked.*
 پر سیده اید *you have asked.*
 پر سیده اند *they have asked.*

Preterite Imperfect.

می پرسیدم *I was asking.*
 می پرسیدی *thou wast asking.*
 می پرسید *he was asking.*

می پرسیدیم *we were asking.*
 می پرسیدید *you were asking.*
 می پرسیدند *they were asking.*

Preterpluperfect.

پر سیده بودم *I had asked.*
 پر سیده بودی *thou hadst asked.*
 پر سیده بود *he had asked.*

پر سیده بودیم *we had asked.*
 پر سیده بودید *you had asked.*
 پر سیده بودند *they had asked.*

First

First Future.

Sing.

Plur.

پرسم *I shall ask.*
 پرسسی *thou shalt ask.*
 پرسند *he shall ask.*

پرسیم *we shall ask.*
 پرسید *you shall ask.*
 پرسند *they shall ask.*

Second Future.

پرسید خواهم *I will ask.*
 پرسید خواهی *thou wilt ask.*
 پرسید خواهد *he will ask.*

پرسیم خواهیم *we will ask.*
 پرسید خواهید *you will ask.*
 پرسید خواهند *they will ask.*

Imperative.

پرس or پرس. *ask thou.*
 پرسند *let him ask.*

پرسیم *let us ask.*
 پرسید *ask you.*
 پرسند *let them ask.*

Subjunctive or Aorist.

پرسم *I may ask.*
 پرسسی *thou mayst ask.*
 پرسند *he may ask.*

پرسیم *we may ask.*
 پرسید *you may ask.*
 پرسند *they may ask.*

Potential.

پرسیدم *I might, &c. ask.*
 پرسیدی *thou mightst ask.*
 پرسیدی *he might ask.*

پرسیدیم *we might, &c. ask.*
 پرسیدید *you might ask.*
 پرسیدند *they might ask.*

o

Compound

Compound Future.

Sing.	پر سیده باشم	<i>I shall have asked.</i>
	پر سیده باشی	<i>thou shalt have asked.</i>
	پر سیده باشد	<i>he shall have asked.</i>
Plur.	پر سیده باشیم	<i>we shall have asked.</i>
	پر سیده باشید	<i>you shall have asked.</i>
	پر سیده باشند	<i>they shall have asked.</i>

Infinitive.

Present,	پر سیدن	<i>to ask</i> , contracted	پر سید
Preterite,	بودن	<i>to have asked.</i>	پر سیده

Participles.

Present,	پرسان	and	پرسنده	<i>asking.</i>
Preterite,	پر سیده	<i>asked or having asked.</i>		

Passive Voice.

Indicative Present.

Sing.	پر سیده می شوم	<i>I am asked.</i>
	پر سیده می شوی	<i>thou art asked.</i>
	پر سیده می شود	<i>he is asked.</i>
Plur.	پر سیده می شویم	<i>we are asked.</i>
	پر سیده می شوید	<i>you are asked.</i>
	پر سیده می شوند	<i>they are asked.</i>

Preterite.

Preterite

- Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودی *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you have been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*
 پرسیده شوی *thou mayest be asked.*
 پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Future.

Future.

- Sing. پرسیده خواهیم شد *I shall be asked.*
 پرسیده خواهی شد *he shall be asked.*
 پرسیده خواهند شد *he shall be asked.*
 Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

- Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing *نـ* or *نـ* to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know, nescio.*
 نمی دانی *thou dost not know, nescis.*
 نمی داند *he does not know, nescit.*
 Plur. نمی دانیم *we do not know, nescimus.*
 نمی دانید *you do not know, nescitis.*
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سہ چشم ماہ سہارا!

I know

I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.

Hafiz.

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination *یدن* eedun; for originally all infinitives ended in *دن* dun, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* tun, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian *پهلوی* which has the same relation to the modern *دري* or Persian, as the Icelandic has to the Danish, or

the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratufht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mohammed, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed in the following classes: the old infinitives may be found by adding *یدن* eedun to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آختم
اژدن <i>to sow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	آزار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشتم
اغیشتن <i>to cut</i>	اغیش	اغیشتم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افکنندن or او کندن <i>to throw down</i>	افکن	افکنم
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
بافتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم بودان

Infin.	Imper.	Aorist.
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپار and سپر	سپارم and سپرم
ستردن <i>to shave</i>	ستر	سترم
شانیدن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشرودن <i>to press</i>	فشار and فشر	فشارم and فشرم
for افشردن		
فکنندن <i>to throw</i>	فکن	فکنم
for افکنندن		
گزاردن <i>to perform</i>	گزار	گزارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم

Infin.	Imper.	Aorist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشاندن <i>to fix</i>	نشان	نشانم
and پیشتن <i>to lay down</i> پشتن	پیش	پیشم

II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن <i>to increase</i> or افزودن	افزای or فزای	افزایم or فزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy*, drowned *in sleep*.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستان	ستایم
سودن <i>to stroke</i>	سای	سایم

Infin.	Imper.	Aorist.
فرمودن <i>to command</i>	فرمائی	فرمایم
نمودن <i>to show</i>	نمائی	نمایم
کشودن and کشادن <i>to open</i>	کشائی	کشایم

III.

Irregulars that change ف into ب or و

آشودن or آشفتن <i>to disturb</i>	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فریفتن <i>to deceive</i>	فريب	فريبم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	یاب	یابم
رفتن <i>to go</i>	رو	روم
		کافتن

Infin.	Imper.	Aorist.
کاقتن <i>to dig</i>	گو	گاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change *خ* into *ز*, *س* and *ش*

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پریختن <i>to beware</i>	پریز	پریزم
پختن <i>to boil</i>	پز	پزم
پیختن <i>to sift</i>	پیز	پیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم

توختن

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن or گزشتن <i>to leave, pass</i>	گذر and گزار	گذرم and گزارم
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

VI.

VI.

Irregulars that reject **س**

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوی	جویم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روی	رویم
زستن <i>to live</i>	زی	زیم
شستن <i>to wash</i>	شوی	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in **ین**

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

VIII.

Irregulars in *یر* that reject *ف*

Infinitive.	Imperative.	Aorist.
<i>پذیرفتن to accept</i>	پذیر	پذیرم
<i>گرفتن to take</i>	گیر	گیرم

IX.

Irregulars that change *س* into *ه*

<i>جهستن to leap</i>	جه	جهم
<i>رستن to be delivered</i>	ره	رهم
<i>خواستن to be willing</i>	خواه	خواهم
<i>کاستن to lessen</i>	گاه	گاهم

X.

Irregulars that change *س* into *ن* or *ند*

<i>برنشستن to ascend</i>	برنشین	برنشینم
<i>بستن to bind</i>	بند	بندم
<i>پیوستن to join</i>	پیوند	پیوندم
<i>شکستن to break</i>	شکن	شکنم
<i>نشاستن to cause to sit down</i>	نشان	نشانم
<i>نشستن to sit down</i>	نشین	نشینم

XI.

XI.

Irregulars that add *ي*

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايتم
گادان <i>to caress</i>	كاي	كايتم
كشادان <i>to open</i>	كشاي	كشايتم

XII.

Irregulars that reject *ادن*

افنادان <i>to fall</i>	افت	افتتم
ايستادن <i>to stand</i>	ايست	ايستتم
فرستادن <i>to send</i>	فرست	فرستتم
نهادان <i>to place</i>	نه	نهدتم

XIII.

Irregulars not reducible to any class.

آمدان <i>to prepare</i>	آماز	آمازتم
آمدان <i>to come</i>	آي	آيتم
بودن <i>to be</i>	باش	باشتم
خاستن <i>to rise</i>	خيز	خيزتم
دادان <i>to give</i>	ده	داهتم
زدان <i>to strike</i>	زن	زنتم
and <i>ستادن</i> <i>to take</i> سنناشتن	ستان	ستانتم

Infin.

Infin.	Imper.	Aorist.
سرشندن <i>to mix</i>	سریش	سیریشم
کردن <i>to do</i>	کن	کنم
and کشستن کسیختن <i>to break</i>	کسیل	کسیلم
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
and نیشتن نوشتن <i>to write</i>	نویس	نویسم

Example of an irregular verb.

یافتن *yáftun to find.* Contracted infinitive یافت

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
می یابی <i>thou findest.</i>	می یابید <i>you find.</i>
می یابد <i>he finds.</i>	می یابند <i>they find.</i>

Preterite.

یافتم <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

Future.

Future, or Aorist.

Sing.

Plur.

یا بسم *I shall or may find.*یا بسم *we shall or may find.*یا بی *thou shalt or mayst find.*یا بیید *you shall or may find.*یا بند *he shall or may find.*یا بند *they shall or may find.*

Imperative.

یا ب or بیاب *find thou.*یا بیید *find you.*

Participles.

Present, یا با or یا ب *finding.*Preterite, یافته *having found.*

آن به که ز صبر رخ نشا بسم
باشد که مراد دل بیابسم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *عشرت انگیز* *mirth-exciting*, from *عشرت* which in Arabic signifies *mirth*, and the participle of *انگیزیدن* *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلشرب*, *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*, or, lastly, by placing one substantive before another, as *گلزار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a
grace

grace to our poetry, yet in general the genius of our language seems averſe to them. Thus آب چشم from آب *a fawn* and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἐλιζώπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Montague's tranſlation * *ſtag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

- افشان گل gul eſhân *shedding flowers.*
 افشان وژ durr eſhân *sprinkling pearls.*
 افشان گوهر goher eſhân *ſcattering gems.*
 افشان تیغ teegh eſhân *brandiſhing a ſcymitar.*
 افشان خون khôn eſhân *dropping blood.*
 آزار دل dil azâr *afflicting the heart.*
 آزار جان jân azâr *wounding the ſoul.*
 افکن تاب tâb efkén *darting flames.*
 افکن بیخ beekh efkén *tearing up roots.*
 افکن سنگ ſeng efkén *caſting ſtones.*
 افکن کوه còh efkén *throwing down mountains.*

* See her letters from Conſtantinople.

- مرد افکن merd efkén *overthrowing heroes.*
 عنبر آگین amber âgéén *full of ambergris.*
 سرور آگین surûr âgéén *full of pleasures.*
 مراد آور murâd avér *fulfilling our desires.*
 دل آور dil avér *stealing hearts.*
 آرا جهان jehán arâ *adorning the world.*
 and آرا عالم alem arâ
 مجلس آرا mejlis arâ *gracing the banquet.*
 دل آرا dil arâ *rejoicing the heart.*
 دل آرام dil arâm *giving rest to the heart.*
 نبرد آزما nebêrd azmâ *experienced in battle.*
 روح آسا rûh afâ *appeasing the spirit.*
 جان آسا jân afâ *giving rest to the soul.*
 خون آلود khon alûd *sprinkled with blood.*
 غبار آلود ghubar alûd *covered with dust.*
 خط آلود khatâ alûd *stained with crimes.*
 روح افزا ruh efzâ *refreshing the spirit.*
 بهجت افزا bihjet efzâ *increasing cheerfulness.*
 شهر آشوب shehr ashôb *disturbing the city ;*
 elegantly applied to *beauty*, to which likewise
 the poets give the following epithet,
 روز افزون rûz efzân *increasing daily.*

- سر افراز ser efrâz *raising his head.*
 گردن افراز gerden efrâz *exalting his neck.*
 افروز عالم alem efrûz
 or جهان افروز jehân efrûz *enlightening the world.*
 گیتی افروز giti efrûz *inflaming the universe.*
 معركة افروز mârikeh efrûz *kindling the fight.*
 بوستان افروز bofstân efrûz *inflaming the garden,*
 a beautiful epithet for the anemone.
 دانش آموز dâniñh amûz *skilled in science.*
 کار آموز kar amûz *expert in affairs.*
 آمیخته اموز muzhdeh ameez *mixed with joyful tidings.*
 This participle آمیز is used in a great variety of
 compounds.
 راحت آمیز ráhet ameez *giving rest.*
 ستم آمیز fitem ameez *full of threats.*
 شهد آمیز shehd ameez *mixed with honey.*
 رنگ آمیز reng ameez *mixed with colours, that is,*
 deceitful.
 پرتو انداز pertu endáz *darting rays.*
 دهشت انداز deñhet endáz *striking with fear.*
 آتش انداز atesh endáz *casting out fire.*
 تیر انداز teer endáz *shooting arrows.*

- ظلمت اندوز *zulmut endûz gathering darkness,*
 an epithet of the night.
- اندوز عبرت *ibret endûz attracting wonder.*
- انگیز التفات *iltifât engeéz exciting respect.*
- انگیز خلوص *khulûs engeéz promoting sincerity.*
- انگیز فتنه *fitneh engeéz raising a tumult.*
- انگیز خجملت *khejlet engeéz causing blushes to rise.*
- انگیز خفتان *khfekân engeéz making the heart beat.*
- انگیز ارشاد *irrhâd engeéz producing safety.*
- مردم اوبار *merdum ôbâr devouring men.*
- جان افرین *jân afreén that created the soul.*
- دل بر *dil ber a ravisher of hearts.*
- سایه پرور *fâyeh pervér bred in the shade,*
 an epithet for an ignorant young man who has
 not seen the world.
- پرور علما *ulema pervér cherishing learned men.*
- پرور تن *ten pervér nourishing the body.*
- عشق باز *ihk bâz sporting with love.*
- پوزش پذیر *puzish pezeér accepting an excuse.*
- پر داز ترانه *turâneh perdâz composing tunes,*
 a musician.
- پر داز سخن *fekhun perdâz composing sentences,*
 an orator.

نقل بند nekil bend *compiling narratives,*
an historian.

عدو بند adu bend *that enslaves his enemies,*

بیند فتنه fitneh beéz *spreading sedition,*

عطر بیند otar beéz *shedding perfume.*

پیرا نادره náderéh peerâ *collecting memorable events,*

پیوند آسمان ašomân peyvend *reaching the sky,*

عالمتاب alem tâb *inflaming the world,*

an epithet of the sun.

دو لستجویی douletjüü *wishing prosperity,*

گل چین گل gul cheen *gathering roses,*

شکوفه چین shukúfeh cheen *cropping flowers,*

سخن چین fekhun cheen *collecting words,*

an informer.

سحر خیز feher kheez *rising in the morning,*

خوشخوان khooh khân *sweetly singing,*

جهاندار jéhandâr *possessing the world,*

نکتہ دان nukteh dân *skilful in subtleties,*

بین خردہ khurdech been *seeing minute objects,*

سخن ران fekhun rán *lengthening his discourse,*

کامران kamrân *gaining his desires,*

خون ریز khùn reez *shedding blood.*

شکر ریز

- شکر ریز fheker reez *dropping sugar.*
 گوهر ریز goher reez *scattering jewels.*
 اشک ریز afhk reez *shedding tears.*
 غمزدا ghemzedâ *dispersing care.*
 ظلمت زدا zulmet zedâ *dispelling darkness.*
 راهزن rahzén *infesting the way, a robber.*
 سحر ساز fihf sâz *preparing enchantments.*
 دلستان dilfitân *ravishing hearts.*
 دلسوز dilfûz *inflaming the heart.*
 جان شکار jan fhikâr *a hunter of souls.*
 عمر شکار umr fhikâf *destroying life.*
 صف شکن fef fhikén *breaking the ranks.*
 انجم شمار anjûm shumâr *equal to the stars in number.*
 کار شناس kar fhinâs *skilful in business.*
 شکر فروش fheker fûrufh *selling sugar.*
 خود فروش khôd furûfh *boasting of himself.*
 ناظر فریب nâzar fereéb *deceiving the beholder.*
 جگر گداز jiger gudâz *melting the heart.*
 صمّا گداز fumma gudâz *dispelling a calamity.*
 ضیا کستر zeyâ kuster *spreading light.*
 عالمگیر alem geer *subduing the world.*
 دلکش dilkushâ *rejoicing the heart.*

کشور کشا kishver kuthâ *conquering provinces.*
 اورنگ نشین aurung nitheen *sitting on a throne.*
 ویرانه نشین viranéh nitheen *inhabiting a desert.*
 رنمما rehnumâ *showing the way.*
 غریب نواز ghereeb nuvâz *kind to strangers.*
 بربط نواز berbut nuvâz *tuning a harp.*
 کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی khob rûyi *with a beautiful face.*
 پاکیزه خوی pakeezeh khûi *having pure intentions.*
 خوشخوی khozh khûi *of a sweet disposition.*
 پاکدامن paktâmen *with unblemished virtue.*
 خوب آواز khob avâz *with a pleasing voice.*
 خوب رایحه khob rayhch *with a pleasant scent.*
 خوش الحان khozh elhân *with sweet notes.*

an epithet of the nightingale, as in this elegant
 distich,

رونق عهد شبابست دگر بستانرا
 میرسد مژده کل بلبل خوش الحانرا

The brightness of youth again returns to the bowers ; the rose sends joyful tidings to the nightingale with sweet notes.

رفتار خوش khoṣh reftâr *walking gracefully.*

شیرینکار shireenkâr *with gentle manners.*

شیرین دهن shireen dihen *with a sweet mouth.*

چشم سیاه fiah cheṣhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی peri ruyi *with the face of an angel.*

پری پیکر peri peyker

پری رخسار peri rukhsâr *with the cheeks of an angel.*

جمشید کلاه Gemshid kulâh *with the diadem of Gemshid.*

داریا حشمت Dara hishmet *with the troops of Darius.*

سین ساق sineen fâk *with legs like silver.*

شکر لب sheker leb *with lips of sugar.*

توطی گفتار tuti guftâr *talking like a parrot.*

عنچر لب ghunchch leb *with lips like rose-buds.*
 سمن بوي femen búyi *with the scent of jessamine.*
 سمن بر femen ber *with a bosom like jessamine.*
 گلرخ gulrokh *with cheeks like roses.*
 گلروي gulruyi *with a rosy face.*
 مشکبوي muthk buyi *with the scent of musk.*
 ياقوت لب yakût lub *with lips like rubies.*
 شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي
 جان فزاي دلشربيه مهوشي

A damsel with a face like the moon, scented like musk,
 a ravisher of hearts, delighting the soul, seducing the senses,
 beautiful as the full moon.

The

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

همایشیان *hemâshiyân of the same nest.*
 هم‌اینگ *hemâheng of the same inclination.*
 هم‌بزم *hembezm of the same banquet.*
 هم‌پستر *hempister lying on the same pillow.*
 هم‌خوابه *hemkhâbeh sleeping together.*
 هم‌دم *hemdem breathing together, that is,
 very intimately connected.*

The particles *نا not*, *کم little*, and *بی without*, are placed before nouns to denote privation; as *نا امید ná umcéd hopeless* *نا سانس ná shinâs ignorant*, *نا شکفته nâ shukûfteh a rose not yet blown*; *کم‌بها kembeha of little value*, *کم‌عقل kem akil with little sense*; *بی‌باک bec bâk fearless* *بی‌امان bec amân merciless*: this particle is often joined to Arabic verbs, as *بی‌تامل bec tâmmul inconsiderate*, *بی‌ترتیب bec terteeb irregular*.

Example.

بعد ازین نامترا در هر کجا خواهیم نوشت
 بی حقیقت بی مروت بی وفا خواهیم نوشت

Henceforth

Henceforth, wherever I write thy name, I will write
false, unkind, and faithless.

Names of agents are generally participles active in نده, as سازنده *fazéndeh a composer*; or they are formed by adding گر *ger*, گار *gár*, or بان, to a substantive, as زرگر *a goldsmith*, قلمگار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as فروخت و خرید *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations فار *fár*, کین *keen*, مند *mend*, ناک *nák*, وار *var* or ور *ver*, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabic words ذو *zu*, صاحب *shahyb*, and اهل *ehl* prefixed to nouns form likewise adjectives of possession, as ذو جلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حكيم *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as epi-

thets or constant adjuncts to substantives; such are the names شجاع الدوله Shujaheddoula, نجم الدوله Nejmed-doula, شمس الدوله Shemfeddoula, سراج الدوله Serajeddoula, which signify in Arabic *the force, the star, the sun, and the lamp of the state*; such is also the title which they gave Lord Clive, زبدۃ الملک Zabdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنگالہ Bengála without adding, by way of epithet, جنت البلاد jennetulbelâd *the paradise of regions*, an Arabic title given to that province by اورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding *ین* as آتشین *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination *انہ* added to substantives forms adverbs that imply a kind of similitude, as انانانہ *prudently, like a prudent man*, مردانہ *courageously, like a man of courage*.

Adjectives of similitude are formed by adding آسا *âsa*, یا *ya*, or وش *vesh*, to substantives, as انبر آسا *amber âsa like ambergris*, مشک آسا *like musk*, جنت آسا *like paradise*; سحر یا *like magic*; غنچه وش *like a rose-bud*, قمر وش or ہوش *like the moon*.

Some

Some adjectives and adverbs are formed by nouns doubled with the letter *l* alif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

روضة ما نهرها سلسال
 دوخته سبج طيرها موزون
 آن پر از لاله‌اي رنگارنگ
 دین پر از میوه‌اي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious: the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetrafich are in pure Arabic.

This termination فام *fām*, as well as گون *goon*, denotes colour, as گلشام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شیر

شیرین <i>bashful</i> ,	شیرینی <i>bashfulness</i> .
دانشمند <i>learned</i> ,	دانشمندی <i>learning</i> .
سیاه <i>black</i> ,	سیاهی <i>blackness</i> .

If the adjective end in *o* the abstract is made by changing *o* into *کی*, as *بیگانہ new*, *بیگانگی novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as *دیدار sight*, *گفتار speech*, *رفتار motion*; or by adding *ش* to the contracted participle, *ازمایش temptation*, *ستایش praise*, *استایش rest*.

The letter *l* alif added to some adjectives makes them abstract nouns, as *گرم warm*, *گرما warmth*.

Nouns denoting the place of any thing are formed by the terminations *استان* *istân*, *دان* *dân*, *زار* *zâr*, *گاه* *gah*, or *جا* *ja*, as

نگارستان *negaristân* * *a gallery of pictures*.

* The five first of these names are the titles of as many excellent books: the *Echaristân* and *Gulistân* are poetical compositions by *Jâmi* and *Sâdi*; the *Negaristân* is a very entertaining miscellany in prose and verse; and the *Shekerdân* is a miscellaneous work in Arabic upon the history of Egypt: as to the *Sumbulistân*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus *Pamphilus* published a treatise on different subjects, which he called *Λειμών* *a meadow*; and *Apostolius* compiled an *Ἰωνία* *بنفشه زار* *a garden of violets*, or a collection of proverbs and sentences.

- بهارستان beháritân *the mansion of the spring.*
 گلستان gulistân *a tower of roses.*
 شکردان shekerdân
 or شکرستان shekeristân *a chest of sugar.*
 سنبلستان fumbulistân *a garden of hyacinths.*
 شیرستان sheeristân *the country of lions.*
 جینستان jinnistân *fairy-land.*
 گلزار gulzár *a bed of roses.*
 لالهزار lalhezár *a border of tulips.*
 عبادتگاه ibádetgáh *a place of worship.*
 خواب جا khab já or خواب گاه khab gah *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing.	Nom.	شیرین دهن	<i>a girl with sweet lips.</i>
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	<i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زد^ن *to strike*, بردن *to bear*, نمودن *to show*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabic gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن ikrâr kerdun *to confess*.
 انتظار کردن intizâr kerdun *to expect*.
 رجوع کردن rujû kerdun *to return*.
 تمام کردن temâm kerdun *to complete*.
 پر کردن por kerdun *to fill*.
 ترک کردن terk kerdun *to leave*.
 طلوع کردن tulû kerdun *to rise (oriri)*.

Thus Hafiz,

صبحت ساقیا قدحی پر شراب کن
 دور فلک درنگ ندارد شتاب کن
 خورشید می ز مشرق ساغر طلوع کرد
 گر برگ عیش میطلبی ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

آوردن هجوم *hujúm âverdun to assault.*

آوردن یاد *yád âverdun to remember.*

داشتن عجب *ajeb dashtun to wonder.*

داشتن معذور *mázúr dashtun to excuse.*

بردن حسد *hesed berdun to envy.*

بردن اعتقاد *itikád berdun to believe.*

خوردن غم *ghemm khordun to grieve.*

خوردن سوگند *fougend khordun to swear.*

ساختن روشن *rúihen fakhtun to enlighten.*

ساختن تر *ter fakhtun to moisten.*

نمودن التفات *iltifát numúdu to esteem.*

گشتن مدبوش *medhúsh geshtun to be astonished.*

گردیدن غمناک *ghemnák gerdidun to be afflicted.*

دیدن پدید آمدن *pedeed âmedun to appear.*

دیدن احسان *ihfan deedun to be benefited.*

یاختن پرورش *perverish yáftun to be educated.*

قرار گرفتن *kerár grítun to be confirmed.*

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *زدن نعره* *nârch zedun* to call aloud, *فرمودن فکر* *fikr fermúdu* to consider; thus *Galáeddin Rúzbehár*,

تا بچند تو نعره زد بلبل
بم کوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,
I am all ear, like the stalk of the rose-tree.

and *Hafiz*,

فکر معقول بنر ما گل بیخار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن *der âmedun* to enter.
در آوردن *der âverdun* to carry in.
در خواستن *der khâstun* to require.
در یاشتن *der yâstun* to understand.
بر آمدن *ber âmedun* to ascend.
بر گشتن *ber geshtun* to return.
بر آسودن *ber âsúdu* to rest.

باز داشتن

باشتن باز baz dahnten *to with-hold.*

فرود آمدن furúd ámeden *to descend.*

دراپس داشتن vápes dahnten *to detain.*

سر دادن ser dáden *to banish, to confine to a place.*

In the present tense of a compound verb the particle می is inserted between the two words of which it is composed, as پر کردن *to fill.*

Sing.

Plur.

پر می کنم *I fill.*

پر می کنیم *we fill.*

پر می کنی *thou fillest.*

پر می کنید *you fill.*

پر می کند *he fills.*

پر می کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را
که سر بگو و بیابان تو داده ما را

“ O western breeze, say thus to yon tender fawn, thou
“ hast confined us to the hills and deserts.”

where سر داده the preterite of سر دادن *to confine, reléguer,* is separated by three words. The noun سر has a number of different senses, and is therefore the most diffi-

cult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called *causals*: they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تاییدن to shine. *تابانیدن* and *تابایانیدن* to cause to shine.
رسیدن to arrive. *رسانیدن* to cause to arrive, to bring.

یارب آن آہوی مشکین بختن باز رسان
 وآن سہی سرو خرامان بچمن باز رسان

○ heaven! *bring* that musky fawn back to Khoten; bring
 back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them :

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه feh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shefh.	six.
۷	ز	هفت heft	seven.
۸	ح	هشت hefht	eight.
۹	ط	نه nuh.	nine.
۱۰	ی	ده deh	ten.
۱۱	یا	یازده yázdeh	eleven.
۱۲	یاب	دوازده duázdeh.	twelve.
۱۳	یابج	سیزده fizdeh	thirteen.
۱۴	یابد	چهارده chehardch	fourteen.
۱۵	یابد	پانزده panzedeh	fifteen.

۱۶	یو	شانزده	shanzedeh	sixteen.
۱۷	یازده	هفده	hefdeh	seventeen.
۱۸	سیزده	هشده	hefhdeh	eighteen.
۱۹	یازده	نوزده	nuzdeh	nineteen.
۲۰	بیست	بیست	beest	twenty.
۲۱	بیست و یک	بیست و یک	beest u yek	twenty-one.
۳۰	سی	سی	fee	thirty.
۴۰	چهل	چهل	chehel	forty.
۵۰	پنجاه	پنجاه	penjâh	fifty.
۶۰	شصت	شصت	sheshht	sixty.
۷۰	هفتاد	هفتاد	heftâd	seventy.
۸۰	هشتاد	هشتاد	hefhtâd	eighty.
۹۰	نود	نود	naved	ninety.
۱۰۰	صد	صد	fâd	a hundred.
۲۰۰	دویست	دویست	dûfâd	two hundred.
۳۰۰	سیصد	سیصد	seefâd	three hundred.
۴۰۰	چهارصد	چهارصد	chebarfâd	four hundred.
۵۰۰	پانصد	پانصد	panfâd	five hundred.
۶۰۰	ششصد	ششصد	sheshfâd	six hundred.
۷۰۰	هفتصد	هفتصد	heftfâd	seven hundred.
۸۰۰	هشتصد	هشتصد	hefhtfâd	eight hundred.
۹۰۰	نهمصد	نهمصد	nuhfâd	nine hundred.

۱۰۰۰	هزار	hezár	a thousand.
۱۰۰۰۰	ده هزار	deh hezar	ten thousand.
۱۰۰۰۰۰	صد هزار	fád hezar	a hundred thousand.
	یاک	iac	or

ORDINALS.

نخست	nukhuft	first.
دوم	duum	second.
سوم	fium	third.
چهارم	chehárúm	fourth.
پنجم	penjum	fifth.

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

ADVERBS.

بسیار	befiár	much.	اندک	endek	little.
اینجا	eenjá	here.	آنجا	ânjá	there.

جان نیز اگر فرستم اینجا
آن تحفه مختصر چه باشد

If I could send my very foul to that place, how trifling a present would it be!

از اینجا ez eenjá hence. از آنجا ez ânjá thence.

اینسو eenú hither. آنسو ânú thither.

کجا eujá where or whither. از کجا ez eujá whence.

هر کجا که her eujá keh wheresoever.

بیرون beerún without. درون derún
or اندرون enderún } within.

نوازنده بلبل بیخ اندرون
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرد forú } below. بالا bálá above.
or فرود forúd }

آن بلا نبود که از بالا بود

That evil which comes from above is not evil.

بامداد bamdád }
سحرگاه fehérgah } in the morning.
or سحر feher }

شامگاه shamgáh in the evening.

دی dee yesterday.

فردا ferdá to-morrow.

پیش peish before.

پس pes after.

اکنون

اکنون eknún	now.	آنگاه angáh	then.
چون chún	when.	بمآندم hemándem	directly.
هرگز herkez	ever.	هرگز نه herkezneh	never.
هنوز henúz	yet.	بعد از آن bád ez ân	afterwards.
تا tá	until.	همیشه hemeíshéh	always.
باری bárec	once.	دیگر بار deigerbar	again.
هم hem	also.	نیز neez	even.

The following fix adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو hemchû,	همچون hemchûn.
چنین chencén,	همچنین hemcheneén.
چنانچه chenáncheh,	چنانکه chenánkeh.

کو cú	where ?	چرا cherá	wherefore ?
چند chend	how many ?		
از بهر چه ez behri	che on	what	account ?
چون chún	how ?	چگونه chegúneh	how or what.
اینک eenek	behold !	کاش cafh	would !
مگر meger	perhaps.	مبادا mebdáda	lest by chance.

هم hem
and بهم , behem } together. تنها alone.

CONJUNCTIONS.

و u or va <i>and</i> .	هم hem, or نیز <i>also</i> .
یا ya <i>or</i> .	اگر ager, or گر ger <i>if</i> .
اگرچه agercheh, گرچه gercheh <i>though</i> .	
اما emma, لیکن leiken, بل bel, بلکه belkeh <i>but</i> .	
هرچند herchend, هرچندکه herchendkeh <i>although</i> .	
بنابرین benabereén <i>therefore</i> .	پس pes <i>then, moreover</i> .
که keh <i>since</i> .	زیرا zéra <i>because</i> .
مگر meger <i>unless</i> .	جز juz <i>except</i> .

PREPOSITIONS.

از ez or ز <i>from, by, of</i> .	ابر aber, or بر <i>upon</i> .
پس pes <i>after</i> .	پیش peish <i>before</i> .
به beh, or ب be, joined to the noun, <i>in, to</i> .	
با ba <i>with</i> .	بی bé <i>without</i> .
پهلوی pehlevi <i>near</i> .	در der <i>in</i> .
برای beráii, بجهت bejchet <i>for</i> .	
از جهت ez jehet, بهر ez behr <i>on account of</i> .	
میان meían <i>between</i> .	سوی sūi <i>toward</i> .
فروید forúid <i>beneath</i> .	زیر zeér <i>under</i> .
زبر zeber <i>above</i> .	نزد nazd <i>near</i> .

INTER-

INTERJECTIONS.

ایا eia, ایه ayoha *oh!* آه ah *ah!*
 دریغ or درینغا dereegha *alas!*

Thus in the tale of the merchant and the parrot by Gelaladdin Rúmi,

ای درینغا و ای درینغا و ای درینغا
 کانچنان ماهی نهان شد زیر میخ

Alas! alas! that so bright a moon should by hidden by the clouds!

fughán and افسوس efsús are likewise interjections that express grief: thus in a tetra-stich by the sultan Togrul Ben Erflan,

دیروز چنان وصال جان فروزی
 و امروز چنین فراق عالم سوزی
 افسوس که بر دفتر عمرم ایام
 آنرا روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul; and to-day her absence fills me with bitterness; alas! that the hand of fortune should write joy and grief alternately in the book of my life!

B b

This

This great hero and poet was the last king of the Seljukian race : he was extremely fond of Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shahnáma :

چو برخاست از لشکر کش کرد
 رخ نامداران ما کشت زرد
 من این کرز یکزخم برداشتم
 سپرا هم انجای بگذاشتم
 خروشی برآورد اسبم چو پیل
 زمین شد پریشان چو دریای نیل *

When the dust arose from the approaching army, the cheeks of our heroes turned pale ; but I raised my battle-ax, and with a single stroke opened a passage for my troops : my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of Ferdusi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher.

از بهر چه آمدۀ اگر آمدۀ که علم اولین و آخرین
 بیاموزی این راه روا نیست این همه خالق داند و اگر
 آمدۀ که او را جویی آنجا که اول قیام بر گرفتاری او خود
 آنجا بود *

Wherefore *art thou come* ? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things ? and if *thou art come* to seek him, know that were *thou first* *wast fixed*, there *he was present*.

* See the *Bibliothèque Orientale*, p. 950.

yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دمی
اوراق حیات ما میگردد طی

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs میگردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار یک روز *a thousand and one days*.

نسیم زلفت اگر بگذرد بتربت حافظ
ز خاک کالبدش صد هزار لاله برآید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف لیلة و لیلة *a thousand and one nights*. In Arabic

too

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

نزلت الأنهار و الأغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فانت اقداحهم كاحداقني

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in *را* after them, as

اگر آن ترک شیرازی بدست ارد دل مارا
بخال هندویش. نخشم سمرقند و بخارا را

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 17) that the *را* is omitted if the noun be indefinite or general, جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پر کرد *he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique cases, as

بالمي هر جا كه شود مهر آشكارا
سهارا چر نهان بودن چه يارا

Yes! Whenever the fun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل . بسيارست و عننت صبر و سکون . بيشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* a beautiful face, *بوي گل* the scent of a rose; but if this order be inverted a compound adjective is formed, as *روي خوب* fair-faced, *گلبوي* rose-scented.

* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

گر بدانستمی که فرقت تو
اینچنین صعب باشد و دلسوز
از تو دوری نبجستی یکدم
وز تو غایب نبودهی یکروز

If I had known *that* thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده ام که دو کبوتر با یکدیگر در آشیانه و همساز و در
کاشانه همراز نه از غبار اغیار بر خاطر ایشان کردی و نه
از سخت روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.

پرده داري ميکنند در قصر قيصر عنكبوت
 بومي نوبت* ميبرند بر کتبد افراسياب

The spider holds the veil *in* the palace of Cæsar ; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches : the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

* *نوبت* is an Arabic word signifying *a turn, a change, a watch*, excubix : hence *نوبت زدن* in Persian, and *نوبت چالمق* in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of *پرده دار* or chamberlain is elegantly assigned to the spider. Some copies have *نوحه* instead of *نوبت* which reading would make very good sense, but destroys the beauty of the allusion.

A PERSIAN FABLE *.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

آورده اند که دهقانی باغی داشت خوش و خرم و بوستانی
تازه تر از گلستان ارم هوایی آن نسیم بهار را اعتدال بخشیدگی
و شامه ریحان روح فرایش دماغ جانرا معطر ساختی

نظم

گلستانی چو گلزار جوانی
کلشن سیراب آب زندگانی
نوای عندلیبش عشرت انگیز
نسیم عطرسایش راحت آمیز

و بر یک گوشه چمنش کلبنی بود تازه تر از نهال کامرانی
و سرافرازتر از شاخ شجره شادمانی هر صباح بر روی کلبن
کل رنگین چون عذار دلفریبان نازک خوی و رخسار
سمبران یاسمین بوی بشکفتنی و باغبان با آن کل رعنا
عشق بارزی آغاز نموده گفتی

* From the Anvar Soheili, by Cashefi. See hereafter, p. 141.

بیت

کل بزیر لب نمیدانم چه میگوید که باز
بلبلان نوآرا در فغان می آورد

باغبان روزی بر حادث معهود بنماشای کل آمد بلبلای
دید نالان که روی در صحیفه کل می مالید و شیرازه جلد
زرنکار بمنقار تیز از یکدیگر می کشینخت

بیت

بلبل که بکل درنگرد مست شود
سر رشته اختیارش از دست شود

باغبان پریشانی اوراق کل مشاهده نموده کریبان شکیبای
بدست اضطراب چاک زده و دامن دلش بخار جگر دوز
بیقراری دراویخت روز دیگر همان حال وجود گرفت و
شعه فراق کل

مصراع

داغ دگرش بر سر آن داغ نهاد
روز سیوم بحرکت منقار بلبل

ع

کل بتاراج رفت و خار بماند
خارخاری از آن بلبل در سینه دهقان پدید آمده

دام فریبهی در راه و کی نهاد و بداند چیل اورا صید کرده در زندان
 قفس محبوس ساخت بلبل بیدل طوطی وار زبان بکشاد
 و گفت ای عزیز مرا بچه موجب حبس کرده از چه سبب
 بعقوبت من مایل شده اگر صورت بجهت استماع نغمت من
 کرده خود اشیائ من در بوستان تست دم سحر طربجائ من
 اطراف گلستان تست و اگر معنی دیگر خیال گذرانیده
 مرا از ما فی الصمیر خود خبر ده دهقان گفت هیچ میدانی
 که بریزکار من چه کرده و مرا بمفارقت یار بازنین چند
 باز از رده سزای آن عمل بطریق مکافات بهمین تواند بود
 که تو از دار و دیار مانده و از تفرج و تماشا مهجور شده در
 گوشه زندان می زاری و من هم درد بجران کشیده و درد
 فراق جانان چشیده در کلبه احزان می نالم

بیت

بنال بلبل اگر با منت سر یاریست
 که ما در عاشق زاریم و کار ما زاریست

بلبل گفت ازین مقام در گذر و بر اندیش که من بدین
 مقدار جریمه که کلیرا پریشان کرده ام محبوس گشته ام تو که
 دلیرا پریشان می سازی حال تو چون خواهد بود

نظم

کُشید کردند ز روی قیاس
 هست به نیکی و بدی حق شناس
 هر که نکوی کند آتش رسید
 دهر که بدی کرد زبانش رسید

این سخن بر دل دهقان کارگر آمده بلبل را آزاد کرد
 بلبل ربانی بازادی کشاد و بگفت چون با من نکوی کردی
 بحکم هل جزاُ الاحسان الا الاحسان مکافات آن باید کرد
 بدان که در زیر درخت نه ایستاده افتاب است پر از زر
 بردار و در حواصی خود صرف کن دهقان آن محل را بکاوید
 و سخن بلبل درست یافت گفت ای بلبل عجب که افتاب
 زررا در زیر زمین می بینی و دام در زیر خاک ندیدی
 بلبل گفت تو آنرا ندانستی که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی مانده
 و نه تدبیر و خرد نفع رساند

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem*. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed
in the waters of life; the notes of its nightingales
raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush
fresher than the shrub of desire, and more lofty than the
branch of the tree of mirth. Every morning on the top
of the rose-bush the rose blossomed, coloured like the
cheek of heart-alluring damiels with gentle minds, and
the face of lily-bosomed maids scented like jessamine.

* A fabulous paradisaical garden mentioned in the Oriental tales.

The gardener began to show an extreme fondness for these excellent roses, and said,

A DISTICH.

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener, according to his established custom, went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

AN

AN HEMISTICH.

added another fear to the fear which he had before.

The third day by the motion of the nightingale's bill,

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my music; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabic phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favourite rose; it is right that thy action should be requited, and that thou, being separated
from

from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

VERSES.

He that formed the sky by exact measure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done

me

me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by *وہیدی* Vahidi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambic measure, بحر رمل or the trochaic measure, and بحر ہزج, a metre that consists chiefly of those compounded feet which the ancients called *Ἐπιπέδιτος*, and which are composed of iambic feet and spondees alternately, as *āmātōrēs puēllārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

ببوی نافه کاخ صبا زان طره بدشاید
ز بعد زلف مشکینش چه تاب افشاو در دلہا

Bēbūi

Běbūī nā | fěi kākher | sēbā zān tūr | rē būkshāyēd
 Zī jādi zūl | fī mūfhkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperfes the fragrance of thofe musky
 locks, what ardent defire inflames the hearts of thy
 admirers!

They fometimes confift of fourteen fyllables in this form,

-- 0 | 0 --- | -- 0 | 0 ---

as

تا غنچه خندانست دولت بکد خوابد داد
 ای شاخ گل رعنا از بهر که میرویی

Tā ghūnchē | ēkhēndānēt | dēvlēt bē | kē khāhēd dād
 Aī fhākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah! to whom will the fmiling rofe bud of thy lips give
 delight? O fweet branch of a tender plant! for whofe
 ufe doft thou grow?

or in this,

-- 0 | 0 -- 0 | 0 -- 0 | 0 --

as

گر شدم بدم بر قول نبی و نعمت چنگست
 چشمم بدم بر لعل تو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēft
 Chēshēm hē | mē bēr lālī | tō ū gērdē | fhī jāmeft

My

My ear is continually intent upon the melody of the pipe, and the soft notes of the lute : my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephæstion,

Γλυκεῖα μάτερ, οὔτοι δύναμαι κρέκειν τὸν ἰσθὸν
Πόθῳ δαμῆϊσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μά | τερ, οὔτοι δύ | ναμαι κρέκειν | τὸν ἰσθὸν
Πόθῳ δαμῆϊ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

o - o - | - - - | o - o - | - -

as,

صبا به تهنیت پیر میفروش آمد
که موسم طرب و عیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōfh | āmēd

Kē mūsīmī | tārb ū eīfh | ū nāzŭ nōfh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

or,

o - o - | o - - | o - o - | - -

as,

سبا بلف بگو آن غزال رعنا را
 که سر بکوه و بیابان تو را ده مارا
 Sēbā bēlūtf | bōgoū ān | gāzālī rā | nērā
 Kē sēr bēcōūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar. See p. 89.

The Persians sometimes used a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes.

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅσις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر ازاری بر آمد باد نوروزی وزید
 Aber āzari ber āmed badi neurūzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونکہ گل رفت و گلستان درگذشت
 نشووی زان پس زببل سرگذشت

Chúnkeh gul reft va gulistán derguzeft
 Nelhenvi zan pes zebbul ferguzeft

When the roses wither, and the bower loses its sweetneſs,
 you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroic or moral ſubjects, as the works of Ferduſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddin. This ſort of verſe anſwers to our common heroic rhyme, which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſe uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of cañſion: thus the following elegant couplet quoted by Meninſki :

تیا در

تبا در چین هر تاري بود زلف ترا صد چین
 که سازی بر گل سوري زسنبل پوده چین بر چین

must be pronounced,

Teba der ché | ne her tarée | buved zulfee | tera fad cheén
 Ke fazee bér | guleé fureé | zefumbul pú | de cheén ber
 cheén

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to the prosody, nothing can be more easy and simple; their vowels *alif*, *vau*, and *ya* are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز *Shīrāz*, سنبل *sūmbūl*, دبان *dēhān*, سمن *sēmēn*: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

رلی افتاد مشکلی *vēlī āftādū mūshkīlhā*,
 and کتبا دانند حال ما *cūjā dānēndī hālī mā*.

They

They also shorten some long syllables at pleasure by omitting the vowels *alif*, *vau*, and *ya*; thus *بیرون* *beērūn*, which is a spondee, becomes an iambic foot when it is written *برون* *bērūn*: in the same manner *وگر* is used for *دیگر* and *بدن* for *بودن*. The omission of *alif* is more common: *ره* is put for *راه*, and *فشان* for *افشان*, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه سببجویی
این گفت سحرگه کل بدبل تو چه مگویی

“Call for wine, and scatter flowers around; what favour
“canst thou expect from fortune?” so spake the rose
this morning; O nightingale! what sayest thou to her
maxim?

In which lines *کلفشان* is used for *گلافشان* *shedding flowers*,
and *سحرگه* for *سحرگاه* *the morning*.

I shall close this section with some examples of Persian verses from the *مصراع* or *hemistich*, to the *غزل* or *ode*, which differs from the *قصیده* or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty.

I shall ..

I shall not fet down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که گارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در جواب و بیابان در پیش
کجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنگام سپیده دم خروس سحری
دانی ز چه رو همی کند نوحه کری
یعنی که نمودند در این صبح
کز عمر شبی گذشت و تو بینهری

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خوابی که نباشی بغم رنج قرین
 بشنو سخن پاکتر از در تمبین
 از دشمن آزرده تغافل منمائی
 و ز صاعب کبر و کینه ایمن منشین

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company:

مصلحتی

کلی خوشبوی در حمام روزی
 رسید از دست محبوبی بدستم
 بدو نفتم که مشکي یا عیبری
 که از بوی دلویز تو مستم
 بگفتا من کل ناچیز بودم
 ولیکن مدتی با کل نشستم
 کمال بمنشین در من اثر کرد
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay *. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, "I was a despicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

* گل خوشبوی ghili khozhbūi, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of soap.

When

When both lines of each couplet rhyme together through a whole composition, it is called *مشنوی* as in the following examples :

چنین است آیین گردنزه دهر
 نه لطفتش بود پایدار و نه قهر
 نه پرورد کس را که آخر نکشت
 که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration ; she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
 زمشد و زعنبر سرشته نبود
 بداد و دهش یافت آن نبکویی
 تو داد و دهش کن فریدون تویی

The happy* Feridún was not an angel ; he was not formed

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرخ *HAPPY*, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

When

of musk or ambergris. He gained his reputation by justice and liberality : be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
 که با پاکیزه رویی گرد بود
 چنین خواندم که در دریای اعظم
 سگردابی در افتادند با هم
 چو ملاح آمدش تا دست گیرد
 مبادا کاندرا آن سختی بمیرد
 همی گفت از میان موج تشویر
 مرا بگذار و دست یار من گیر
 در بن گفتن جهان بروی در اشت
 شنیدنش که جان می داد و می گفت
 حدیث عشق از آن بطل منبوش
 که در سختی کند یارش فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him

from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves: "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian *تضیحه* or *elegy*, as it differs only in its length from the *غزل* or *ode*, except that the *Cassideh* often turns upon lofty subjects and the *Gazal* comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composer of these odes are *جامی* *Jâmi* and

and Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد
 بی باده هزار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله عزار خوش نباشد
 یا یار شکر لب گلاندام
 بی بوس و کنار خوش نباشد

باغ گل و مِلّ خوشست اما
 بی صحبت یار خوش نباشد
 پر نقش که دست عقل بندد
 بی نقش و نگار خوش نباشد
 جان نند مستحقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved;
 the spring is not sweet without wine.

The borders of the bower, and the walks of the garden,
 are not pleasant without the notes of the nightingale.

The motion of the dancing cypresses and of the waving
 flowers is not agreeable without a mistress whose cheeks
 are like tulips.

The presence of a damsel with sweet lips and a rosy com-
 plexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not
 really charming without the company of my beloved.

All the pictures that the hand of art can devise are not
 agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money *نشار* *nifâr*, and him who collects it *چین* *nifâr cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 12.

If that lovely maid of Shiraz would accept my heart,
I would give for the mole on her cheek the cities of
Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not
find in paradise the sweet banks of our Rocnabad, or
the rosy bowers of our Mofellâ.

Alas! these wanton nymphs, these fair deceivers whose
beauty raises a tumult in our city, rob my heart of
rest and patience, like the Turks that are seizing
their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels! for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may Heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composedst verses, thou seemest to make a string of pearls: come, sing them sweetly: for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in Metastasio.

A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,
 And bid these arms thy neck infold;
 That rosy cheek, that lilly hand
 Would give thy poet more delight
 Than all Bokhára's vaunted gold,
 Than all the gems of Samarcand.

Boy,

Boy, let yon * liquid ruby flow,
 And bid thy penfive heart be glad,
 Whate'er the frowning zealots fay :
 Tell them their Eden cannot fhew
 A fream fo clear as Rocnabad,
 A bow'r fo fweet as Mofelláy.

Oh ! when thefe fair, perfidious maids,
 Whole eyes our fecret haunts infect,
 Their dear destructive charms difplay,
 Each glance my tender breaft invades,
 And robs my wounded foul of reft,
 As Tartars feize their deftin'd prey.

In vain with love our bofoms glow ;
 Can all our tears, can all our fighs
 New luftre to thofe charms impart ?
 Can checks where living rofes blow,
 Where nature fpreads her richeft dies,
 Require the borrow'd glofs of art ?

* *لعل مزاب* *a melted ruby* is a common periphrasis for wine in the Per-
 ſian poetry. See Hafiz, ode 22.

Speak not of fate---ah ! change the theme,
 And talk of odours, talk of wine,
 Talk of the flower's that round us bloom :
 'Tis all a cloud, 'tis all a dream ;
 To love and joy thy thoughts confine,
 Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
 That ev'n the chaste Egyptian dame *
 Sigh'd for the blooming Hebrew boy :
 For her how fatal was the hour,
 When to the banks of Nilus came
 † A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear ;
 (Youth should attend when those advise
 Whom long experience renders sage)
 While music charms the ravish'd ear,
 While sparkling cups delight our eyes,
 Be gay ; and scorn the frowns of age.

* Zuleikha, Potiphar's wife.

† Joseph.

What cruel answer have I heard !
And yet, by heav'n, I love thee still :
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung ;
Thy notes are sweet, the damsels say,
But, oh, far sweeter, if they please
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

A
C A T A L O G U E*
OF THE
MOST VALUABLE BOOKS
IN THE
PERSIAN LANGUAGE.

- Oxf.* The Public Libraries at Oxford.
Par. The Royal Library at Paris.
Lond. The British Museum at London.
Priv. The Collections of private Men.
-

HISTORY.

کتاب روشنہ العنقا تصنیف امیر خواندشاه

The garden of purity, by Mirkhond.---A general history of Persia in several large volumes. *Oxf. Priv*

اکبر نامہ ابو فضل

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf*

* An extensive Catalogue of Sanscrit, and other Oriental MSS., presented to the Royal Society by Sir William and Lady Jones, may be seen in Sir W. Jones's Works, 4to, vol. VI. p. 441, et seqq.

کتاب

کتاب آیین اکبري

A description of the Indian empire, written by the order of Sultan Acher by a society of skilful men.--- A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire *. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himself, or under his inspection.---This book contains a minute account of that prince's wars, and a natural history of his dominions. *Oxf.*

تاریخ کشمیر

The history of Cashmir, by a native of that extraordinary country.---A very curious and entertaining work. *Oxf.*

تاریخ عالم اراي عباسي

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

* This work was translated by Mr. Francis Gladwin, and published at Calcutta in three volumes 4to; and since, at London, in two volumes 8vo.

تاریخ گزیده

The select chronicle.---This work is an excellent history of Persia, and has been translated into Arabic and Turkish. *Oxf.*

خلاصه الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لب التواريخ

The heart of histories.---A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.---A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذکره الشعراء تصنیف دولت شاه

An account of the lives of the Persian poets, by Devletshah of Samarcand. *Par.*

تاریخ جهانکشا یا تاریخ نادری من کلام میرزا مهدی

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

P O E T R Y.

شاه نامہ فردوسی

Shah Nâmeh. A collection of heroic poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. *Oxf. Priv.*

کلیات خاقانی

The works of Khakâni, a sublime and spirited poet. *Oxf. Priv.*

دیوان حافظ

The odes of Hafiz: see the treatise above mentioned. *Lond. Oxf. Par. Priv.*

کلیات سعدی

The works of Sadi; containing گلستان or *the bed of roses*; بوستان or *the garden*, and مسکعات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. *Oxf.*

کلیات اہلی

The works of Ahli; containing,

سحر حلال *lawful magic*, a poem.

شمع و پروانہ *the taper and the moth*. a poem.

کتاب قصاید *a book of elegies*.

کتاب غزلیات *a book of odes*.

Oxf.

کلیات

کلیات جامی

The works of Jámi ; containing, among others,

سلسله الذهب *the chain of gold*, a poem, in three books.

سلمان و ابراهیم *Selman and Absal*, a tale.

زندگانه اسکندر *the life of Alexander*.

یوسف و زلیخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megemum*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تخت الاحرار *the gift of the noble*.

سجیه الابرار *the manners of the just*. Oxf.

دیوان خسرو

A book of elegant odes, by Mir Khofru.

Oxf.

مثنوی

تصنیف جلال الدین رومی

A poetical work *Mesnavi*, upon several subjects, of religion, history, morality, and politics ; composed by Geláleddîn, surnamed Rûmi.---This poem is greatly admired in Persia, and it really deserves admiration. Oxf. Priv.

دیوان

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

كليات نظامي

The works of Nezámí; containing six poems:

اسرار العاشقين *the secrets of lovers.*

هفت پيكر *the seven faces.*

خسرو و شيرين *the loves of Cosru and Shirin.*

سكندر نامه *the life of Alexander.*

ليلى و مجنون *Leila and Megemun, a tale.*

مخزن الاسرار *the treasure of secrets.* Lond. Priv.

پند نامه

Pendnáma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. Lond. Oxf.

كليات كاتبي

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلاندام *the loves of Baharam and Gulendam.*

There

There are many more histories and poems written in Persian; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse; رشیدی Reihídi, who wrote an art of poetry called حدائق السحر *the enchanted gardens*; احمدی Ahmedi, who composed an heroic poem on the actions of Tamerlane: not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهیلی کاشفی

The light of Soleil or Canopus.---A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Orf.*

عیار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. *Orf.*

بزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جوینی

Negaristān, the gallery of pictures, by Jouini.--- A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh 397.*

دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Physics; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine silky paper, the ground of which is often powdered with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of

of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N^o 1. The Asiatics have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in four Asiatic hands, and shall add a few remarks upon each of them.

I.

N I S K H I.

This is the form of writing used by the Arabians, who invented the characters; as every Persian student should acquire a knowledge of the Arabic, it ought therefore to be learned. This hand is frequently employed by the Persians, and the history of Nader Shah was written in it. The Niskhi is the parent of the Taleek, and of all the other hands in which the Arabic and Persian languages are now written.

II.

II.

T A L E E K.

The Taleek is the most beautiful hand writing used by the Persians. In a character called Nustaleek, compounded of the Niskhi and Taleek the present edition of this Grammar is printed. It differs, however, considerably from the graceful turns and beautiful flourishes of several of the manuscripts. The Nustaleek character here used may be as easily read by Europeans as the Niskhi. In the manuscripts written in the Taleek hand, the strokes of the reed are extremely fine, and the initial letters ; ʔ ; are scarcely perceptible. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner ; if the line be too short, they lengthen it by a fine stroke of the reed ; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do : a Persian would write the following verses in this order :

<i>With ravish'd ears</i>	<i>The monarch hears,</i>
<i>Assumes the god,</i>	<i>Affects to nod.</i>

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes

becomes familiar to us ; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III.

S H E K E S T E H.

In this inelegant hand all order and analogy are neglected ; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and پ, &c. are for most part omitted, and these seven letters, و ژ ز ر ذ ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter : but I am persuaded ; that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

N I S K H I.

چو آفتاب می از مشرق پیاله برآید
 زباغ عارض ساقی هزار لاله برآید
 نسیم در بر کل بشکند کلاله سنبل
 چو از میان چمن بوی آن کلاله برآید
 شکایت شب هجران نه آن شکاینهاست
 که شبه زبانش بصد رساله برآید
 گرت جو نوح نبی صبر هست در غم طوفان
 بلا بکردن و کام هزار ساله برآید
 بسعی خود نتوان برد کوهز مقصود
 خیال تست که این کار بیحواله برآید
 زکردن خوان فلک گو طبع چه میداری
 که بیبالت صد غصه یکنواله برآید
 نسیم زلفت اگر بگذرد بتربت حافظ
 زخاک کالبدش صد هزار لاله برآید

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 شکایت شب بهجران نه آن شکایتهاست
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 گرت جو نوح نبی صبر هست در غم طوفان
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 زخاک کالبدش صد هزار لاله برآید

ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بگامست, which literally signifies *to desire is*, must not be looked for under the letter *ب*; but under *ك*, the *ب* prefixed being the inseparable preposition *for, to, in*, گام implying *desire*, &c. and ست (for است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ال the Arabic article *the*.

ب (or بي before words beginning with ل) the characteristic of the first future, and sometimes of the imperative.

ب or ؛ the preposition *in, to, for*, &c.

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with*.

بي *without*.

ز (for از) *from, with, by, &c.*

ک (for که) *which, what.*

می or میم characteristics of the present tense.---These characteristics of the present are frequently omitted by the Persian authors.

ء (or می before words beginning with ل) the negative prefixed to imperatives.

ن or ن (or نی before words beginning with ل) the general negative prefixed to all other tenses*.

The following particles are commonly annexed to words :

The possessive pronouns

م or ام *my, mine.*

ما *our.*

ت or ات *thy, thine.*

شما *your.*

و *his, her, its.*

ش or یش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

یا or ا the poetic vocative.

را the termination of the oblique cases.

ست the third person present of بودن *to be.*

ی is sometimes equivalent to our *a* or *one*; and at other times after nouns ending with ل or س it marks that the following noun is in the genitive case; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for پرسیدن &c.

** The *a* prefixed to some words in the Index shows that they are of Arabic original.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

I N D E X.

لح

- آب Water, fountain : lustre.
 ابر upon : a cloud.
 ابرار *pl. of* بر the just.
 آب رنگ colour, paint, *comp. of* آب
 water and رنگ colour.
 ابسال Abfal, *proper name*.
 ابو فضل Abufazel (father of vir-
 tue) *proper name*.
 ابوليث Abuleis (father of the
 lion) *proper name*.
 ات (*annexed to words*) thy.
 آتش fire. آتشين fiery.
 اثر a mark, impression.
 اجستن to plant.
 احراق *pl. of* حرقة the eyes.
 احرار *pl. of* حر the noble, free.
 احزين or احزان care, grief.
 احسان a present, favour, benefit.
 احمد Ahmed (most worthy of
 praise) a *proper name*.

ار

- احوال *pl. of* حل affairs, con-
 ditions ; secrets.
 اختن to draw a sword, knife, &c.
 اختيار choice, liberty ; prudence.
 اخر end, finally ; another.
 اخرين moderns ; posterity.
 ادم Adam ; a man : a messenger
 اذا when.
 اذار the 9th Persian month ; vernal.
 آذر fire.
 آذربيجان the province of Media.
 آر bringing, bring thou, *fr.* آوردن
 آراي or آراي adorned, *from*
 آراستن to adorn.
 آرام rest.
 ارز is worth, *from* ارزنيان
 ارد may bring, *from* آوردن
 ارشاد safety, rectitude.
 ارم Irem, *name of a fabulous gar-*
den in the East.

از from.

ازاد کرد he sets at liberty.

ازادى liberty.

ازاد affliction, *from*

ازادند to rebuke, afflict, wound.

ازان from that.

ازانجا thence.

ازاين from this.

ازاينجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

اززده afflicted, *from* ازردن

از کجا whence.

ازما experienced, *from* آزمودن

ازمايش temptation, experience.

ازمودن to try, tempt.

ازميان from amidst.

از يكدیگر from one another.

ازدن to sew together.

ازسا like, resembling: appeasing.

ازسايش rest, *both from* آسودن

اسب a horse.

استماع hearing, sound.

استماع نمودند they listened.

اسرار *pl. of* سر secrets.

آسمان heaven.

آسودن to rest.

اشك (*annexed to words*) their.

اشك a tear.

آشكار clear, evident.

آشناي love, friendship, familia-

rity: knowledge. آشناي

آشوب disturbing, *from*

آشوبتن to disturb.

آشيانه a nest.

اضطراب confusion, pain.

اطراف *pl. of* طرف parts, tracts.

اعتدال equality, temperance.

اعتقاد belief, faith.

اعظم great; greater.

اغاز a beginning.

اغصان *pl. of* غصن branches.

اغوشتن to embrace.

اغيار *pl. of* غير rivals, jealousy.

اغيشتن to cut.

آفتاب the sun.

افتاب *or* ابتاب a bottle; a coffer.

افتادن to fall.

افراز exalting, *from* افراختن

ال

افراسياب Afrasiab, *proper name.*
 افروختن to inflame.
 افروز inflaming, *from the above.*
 افریدن to create.
 افرین creating, *from the above.*
 افزا *or افزاي* increasing, *from*
 افزودن to increase.
 افزون increasing.
 افسوس alas!
 افشاردن to speak idly.
 افشان sprinkling, shedding.
 افشاندن to sprinkle, shed,
 افشردن to press.
 افکن throwing, *from*
 افکندن to throw.
 ااقراج *pl. of* قراج cups.
 ااقراحميم their cups.
 ااقرار affirmation, confirmation.
 ااکبر Akber (greater) *prop. name.*
 ااکه *or* اگاه intelligent, vigilant;
 knowledge.
 ااگر it, ااگرچه though.
 ااگن filling. ااگندن to fill.
 ااکنون now.
 ااگين full.
 اال *the article* the.

ام

اما but, except.
 اما العفات esteem, respect.
 اما التيام gentleness, lenity.
 اما السخان musical notes.
 اما الفسیر the mind.
 اما الف a thousand.
 اما الود sprinkled, stained, *from*
 اما الودن to stain, sprinkle.
 اما الهی O God, heaven; divine.
 اما الینب the Arab. *article prefixed to*
 اید. aid, strength, hand, &c.
 اما (*annexed to words*) my.
 اما اادن to prepare; to be ready.
 اما ااماز preparing.
 اما اامان security, mercy; sincerity.
 اما ااد he came; coming.
 اما اادن to approach: the approach.
 اما ااد و ااد coming and going.
 اما امروز to-day.
 اما امشت to-night.
 اما اموختن to learn, teach.
 اما اموز killed, teaching.
 اما امیختن to mix.
 اما امید hope. اما امیدوار hopeful.
 اما امیر a prince, a noble.
 اما امیرخواند شاه Mirkhond Shah,

ان

proper name.

آمیز mixing, from آمیختن

آن he: that: time: now.

آنان those.

انباشتن to fill.

انتظار desire, expectation.

آنجا there, in that place.

ا نجوم or انجم stars.

انداختن to throw, dart.

انداز throwing, from the above.

اندرون within.

اندرک little.

اندرختن to gain, gather.

انمودن to besmear.

اندوز gathering, gaining.

اندیش thought, consideration.

آنسو thither.

آنکه that which; he who.

آنکه or آنگاه then, at that time.

انگاشتن to think.

انگیختن to excite, raise.

انگیز raising, exciting.

انوار Anvar (splendor) *prop. name.*

آنها those.

انهار *pl. of* نهر rivers.

ای

او or او or و he, she, it: his, hers, its.

او خود himself, herself.

آواز a voice, sound: fame.

آوان *pl. of* آن times.

آوار devouring, swallowing, from

آوایشتن to devour.

آوردن bringing, from آوردن

آورا him, her, it; to him, &c.

آوراق *pl. of* ورق leaves.

آوردن to bring.

آورنگ a throne: a manufacturing village.

آوضاع *pl. of* وضع affairs, actions.

اول first: the beginning.

آولین forefathers, the ancients.

آویختن to hang.

آهیل skilful: endowed with, possessed of: people.

آهیل حکمت wife.

آهو a fawn.

آی coming; comethou, *fr.* آمدن

ای or ایا O! *sign of the voc. case.*

آیام times, days, *pl. of* یوم

آیستان to stand.

پا

ایشان *they*: their. خود *themselves*. ایشانرا *them*: to them.

ای عزیز *O Sir!*

ایمن *the right hand*.

این *this*. اینان *these*.

اینجا *here*.

اینچنین *io, thus*.

اینسو *hither*.

اینک *behold*.

اینه *a mirror*.

اینها *these*.

اینین *nature*.

ب

با *with; in: to, for*.

با *with, possessed of: since*.

باب *a gate; a chapter*.

بابر *Baber, a proper name*.

باختن *to play*.

باد *the wind, air; let it be*.

باد صبا *zephyr; a gentle gale; the east or morning wind*.

باده *wine*.

بار *a load, baggage*.

پارسی *Persian*.

پا

باری *once*

باز *playing, play thou, fr. باختن*

باز *again, anew*

بازداشتن *to with-hold*

بازنده *a player; playing*

باش *being, be thou, from بودن*

باشا *a bathaw, governor*

باشد *it may be; it may happen,*

from بودن

پاشیدن *to sprinkle, diffuse*

باغ *a garden*. باغبان *a gardener*

باختن *to weave: to tinge*

باقی *the remainder; permanent*

باک *fear, care*

پاک *pure, chaste, clean*

پاکباز *affectionate*

پاکتر *more pure*

پاکدامن *innocent, unblemished*

پاکرو *beautiful, amiable*

پاکیزه *gentle, pure, lovely*

بال *a wing: an arm*

بالا *above, upwards*

پالودن *to strain*

پامداد *in the morning*

پانزده *fifteen*

پانصد *five hundred*

باهم together

باید it is necessary, *from* بایستن

پایدار permanent, *from* پایي a root, *and* ار, *the participle of* داشتن to have

بایستن to be necessary

پایستن to accept

ببرد he took or bore up

ترسیدن fear thou, *from* ترسیدن

بوسید he kissed, *from* بوسیدن

The first appears to be redundant.

بچه (pl. بچگان an infant

بجهت for

ا بحر metre : the sea.

ا بحر جز the Iambic measure.

ا بحر ممل the Trochaic measure.

ا بحر پنج a kind of verse, consisting of Iambics and Spondees

ا بحرین dual of بحر the two seas.

بخارا Bokhara, name of a place.

بخشیدن to boil

بخششم I would give, *from*

بخشیدن to give.

بد bad بدم bad of me

بدان to or for these

بدان know thou.

بدانستمی I

might have known, *fr.* دانستن

دادن give thou, *from* داده

پدید conspicuously, publicly

پدید آمدن to become conspicuous

پذیر accepting, *from*

پذیرفتن to accept

پر full. بر the bosom : upon

برت upon thy bosom, بر carrying, ravishing, *from* بردن

بر اسودان to rest

بر اسودمی I should rest

بر آمدن to ascend

برای for, because

بر آید arises, comes, *fr.* بر آمدن

بربط a harp, lute

پرتو a ray, splendor

بر خاستن to rise, arise

پرداختن to finish, compose

پرداز composing, completing

پردازد he finishes, performs

برداشتن to raise exalt

بردن to bear, carry, lead

برند they carry off

پرده a veil tapestry

پرده داری a chamberlain, porter.

پرس ask thou, asking

س

برسد is arrives
 بر سر above, on the top or head
 پرسیدن to ask
 پرسیده ایم we have asked
 برفت he went away.
 برگ a leaf; power; arms; ornament; a musical instrument
 پر کردن to fill
 برگشتن to return, recede
 برنشستن to ascend, mount
 پروانه a butterfly, moth
 پرور a protector, nourisher; educating; educate thou
 پروردن to educate, nourish
 پرورش education
 بدون without, out of
 بهم together
 برپاشتن to beware, abtain
 برپینز abstinence, chastity
 پری an angel, fairy
 پریسان ruinous, disordered, scattered
 زیر under, below
 پژمردن to wither, decay
 بپارند they will give up, from
 سپردن

ب

باستان a garden: a breast
 بستن to bind, shut
 پسر a boy, child
 بسیار much, many
 شکفتن it blossomed
 بشکنیم let us break
 بصیرت fight: prudence
 بطال lazy: a miscreant
 بطل vain, fruitless.
 بعد after. بعد از آن afterwards
 بشما 2d person imperative, from
 فرمودن to command, &c.
 بکامست is to my desire
 بکاوید he shall dig, from کاften
 بگذار leave thou
 بگو say thou, from گفتن
 بگذرد it shall pass, from گذردن
 بل but
 بلا misfortune: without
 بلاد a country, region
 بلبل a nightingale
 بلکه but
 بلنگ a tiger
 بلبی yes
 بمیرد it shall perish, from مردن
 بنابراین therefore

نالیدن mourn thou, *from* بنال
 پنج five. پنجاه fifty
 پنجم the fifth
 بند binding, compiling; bind thou
 پند advice, counsel
 پنداشتن to suppose, think
 بندو can bind, *from* بستن
 بنفشه زار a garden of violets
 نمودن showed, *from* نمودن *The*
prefixed seems to be redundant
 بودن to be
 بودند they were, *from* بودن
 پوده a little branch
 پوشش an excuse
 بوس a kiss
 بوستان a garden
 بوسید he kissed, *from*
 پوشیدن to hide, cover, conceal
 بوم an owl. بوم to the owl
 بوی fragrance, smell.
 بوی گل rose-scented
 به good: in, into
 بهار the spring
 بهارستان the mansion of the spring
 بهجت cheerfulness
 بهر because, for, on account of:

all, every one: fortune; pre-
 excellence
 بهرام Baharam (the planet Mars)
proper name
 پهلوئی the breast, side; near: the
 ancient Persian language.
 بهم together, one with another
 بی without
 بیایا come thou, *from* آمدن
 بیابان a desert: uncultivated
 بیابم I shall find
 بیاوردن bring thou, *from* آوردن
 بیاض white: brightness.
 پیاله a cup
 بیبایک fearless
 بیامان faithless, merciless
 بیاموزی thou shalt learn, *from*
 آموختن
 بیت a house; a distich
 بیتامل inconsiderate
 بیترتیب irregular
 بیحواله without assistance
 بیخ a root, origin
 بیخار without a thorn
 بیخبر ignorant
 بیخترن to sift

پی

پہنچتن to take captive
 بہتقیقت false, faithless
 پیدا openly: a discovery
 پیدل heartless, disconsolate
 پیر old; an old man
 پیرا adorning, collecting
 پیراستن to deck
 بیرون without, out of doors
 بینز shedding, sitting; *fr.* پہنچتن
 بیست twenty
 پیش before; the front
 پیشمار innumerable
 بیقرار inconstant; afflicted
 بیگاتہ new. بیگانگی novelty
 پیکر the face, form
 پیل an elephant
 بیم fear, danger
 بیمثال unequalled
 پیمودن to measure
 بین seeing
 بینم I may see, *both from* دیدن
 بیانتہا *or* انتہا endless
 بینوا helpless, unfortunate
 پیوستن to join, touch
 پیوند touching, joining, reaching

تذ

ت

ت or ات (*annexed to words*) thy
 تا until, that, in order to
 تاب heat, flame; splendor; strength
 تادیر desire; a fever; contortion,
 تابانیدن to cause to shine
 تابم I may turn, &c. *from*
 تابیدن to turn, twist; to shine,
 make warm; to be able
 تابناک bright, shining
 تاختن to twist; hasten; wager
 تار obscurity; a hair; a thread;
 the summit
 تاراج spoil, prey, ruin
 تاری obscurity, darkness
 تاریخ a history, chronicle
 تاریک dark. تاریکتر darker
 تازه fresh, new, young
 تازهتر more fresh, &c.
 تافتن to inflame, burn
 تامل consideration, speculation
 تبا let alone, leave, relinquish
 تبحر a present; rare, elegant
 تدبیر prudence, advice; govern-
 ment; regulation
 تذکرہ a record, obligation.

تر moist, fresh
 ترا thee; to thee
 ترانه harmony, modulation
 a تربت a tomb
 a ترتیب order, regularity
 ترستی thou fearest, *from*
 ترسیدن to fear
 ترسیدی thou mayest fear
 a تشویر pointing; shame, anguish
 a ترک a beautiful man or woman;
 a Turk; leaving, relinquishing
 تصحیح correcting; arranging
 a تصنیف composition, invention
 a الله تعالی or تعالی omnipotent God
 a تعجیل haste
 a تعلیق hanging, dependent;
 the most elegant kind of Persian hand-writing
 a تغافل negligence: contempt
 a تغرغ relaxation, walking; contemplation
 تلخ bitter; severely
 تلخکام bitter in the mouth
 تماشا diversion: spectacle, seeing
 تمام full, perfect; completion,

end: completely
 a تمنّا a wish; supplication
 تن the body, person
 تنها alone, only; solitary
 تو thou: thy. تو خود thyself
 a تواریخ (pl. of تاریخ) histories
 تو انستن it is possible, *fr.* توانستن
 a توبه repentance; conversion
 توختن to collect; to pay debts
 a تهنیت congratulation
 تهی wretched, empty, naked, poor
 تیز an arrow: the river Tigris
 تیز sharp; violent, passionate
 تیغ a sword

ش

a شری moisture
 a شریا the constellation Pleiades
 a شمین precious: the eighth

چ

چا a place
 چادو an enchanter; enchanting
 چاره a remedy
 چاک fissure, a breach

جک

- چاک زدن to tear
 جام a cup, glass; mirror
 جامه a mantle, robe; a bed
 جامی a collection
 جان the soul; a beautiful woman
 جانان souls; friends; lovers
 جان فزایی delighting the soul
 جانوار having life, an animal
 جبین the forehead
 جدّ a study, endeavour
 چرا which; wherefore, why?
 جراحات (pl. جراحات) a wound
 چرخ fortune; the world, globe
 چرکس Circassia
 جرمه a crime
 جزا or جز except, unless
 جستن to leap; to seek, examine
 چشم an eye
 چشمه a fountain
 چشیدن to taste, try
 چشیده ام I have tasted
 جعد a curling lock
 چغانه a kind of musical instrument, a lyre, a lute
 جگر the heart. جگر دوز heart-piercing

چو

- چندنی what dost thou do? comp. of چ (for چه) what, and the 2d person pres. of کردن
 چگونه how? what?
 جلال الدین Jelaliddin (the glory of religion) proper name
 جلد a volume: the skin
 جمال beauty, elegance
 جمشید Jemshid, proper name
 جمع collection, assembly, troops
 چمن a garden, meadow
 چمنزار a verdant plain, meadow
 چنان in like manner
 چنانچه in this manner, thus
 جنت or جنة paradise
 چند how many?
 چند بار how often?
 چنستان fairy land
 چنک a harp, lute
 چو when (or چنین) like, as
 چو seek thou, from چسمن
 جواب an answer
 جوان young; a young man
 جوانی youth
 جواهر (pl. of جواهر) jewels
 چوان how? when

چونکہ when that
 جوینی Jouini, name of an author
 جوینی thou mayest seek, from
 جستن
 چه what, which
 چه leaping, from جستن
 چهار four
 چارده fourteen
 چهارصد four hundred
 چهارم the fourth
 جهان the world
 جهانگشا conqueror of the world
 جهاندار possessing the world
 ا. جهد diligence, solicitude
 چهل forty
 چی what? چیست what is it?
 چیند he gathers, from چیدن
 چه میجویی what dost thou seek?
 چه میگویی what dost thou say?
 چین China: a ringlet
 چینم I may gather, from چیدن

ا حاجت necessity: poverty
 ا حاصل arriving; completion;
 harvest, produce: profit

ا حافظ Hafiz (a man of great me-
 mory) name of a poet
 ا حال a condition, state: a thing:
 time present
 ا حالت motion, action; state
 ا حبس imprisonment
 ا حدائق (pl. of حديقة) gardens
 ا حديث news; an accident
 ا حذر caution
 ا حرکت motion: a vowel
 ا حسد enay, malevolence
 ا حسن beauty, elegance
 ا حشمت followers, troops
 ا حق true: truth, reason
 ا حقیقت sincerity: truly
 ا حکم a decree; wisdom
 ا حکمت science; a miracle
 ا حکیم wise: a doctor, learned
 man, philosopher, physician
 ا حلال lawful
 ا حمام a bath
 ا حمد praise
 ا حوادث (pl. of حادث) acci-
 dents, news
 ا حور assistance, support: a for-

خد

- trefs; eminence, mountain
a حوايج (pl. of حاجت) necessaries, necessities: things
a حیات life; portico; vestibule
a حیل (pl. of حيلة) frauds.
a حیوان living, life; an animal

خ

- خار a thorn
 خارخار anguish, repentment
 خاستن to rise
a خاص pure, excellent; noble.
a خاطر mind, heart, disposition
 خاقانی Khakani, name of a poet
 خال earth, dust
a خال a mole on the face
a خالق the Creator
 خان a lord, grandee; an inn
 خانها (pl. of خانه) houses.
a خبر history; news; fame
 خبرده relate thou, from
 خبردادن inform, relate
 ختن Khoten, Tartary
a خجیل ashamed, blushing; envy
a خجالت a blush, shame
 خدا God

خو

- خداوند a prince, lord, patron
 خداوند! O God! O heaven!
 خداوند یگانه the only Lord God
 خدایار friend of God, *prop. name*
 خرامان stately, pompous
a خرت murmured.: fell, from خرد
 خرد intellect: small
 خرده minute, subtle; minutiae
 خرسند contented. خرسندم I am
 contented. خرسندم content
 خرم charming, pleasant
 خروس a cock or hen
 خروش rage, emotion: an attack
 خرید buying; he bought
 خزان the autumn
 خسرو Khofru, Cyrus
a خضر Khezzar, proper name
a خط a mustacho; a line, rule
a خطا a crime, error
 خفتان palpitation of the heart
a خلاصت the best part of any
 thing, the substance, cream
a خلوص sincerity, purity
 خندان smiling, pleasant
 خواب sleep; a dream
 خواب الود drowned in sleep

جا خواب the place of rest : a bed

خوارا eating, devouring

خواستن to be willing

خوان a reader, singer, fingering :
viands, victuals ; a table

خواندن to read, sing

خواه ask, call, wish for

خواهی you will, *from* خواستن

خوب pleasant, fair, gentle

خوبتر more beautiful, &c.

خوبترین most beautiful

خوب روی fair-faced

خود or خودش one's self

خوردن to eat, devour

خورشید the sun

خوش sweet

خوشا joy be to---

خوشبوی sweet-scented

خوشخوی sweet-tempered

خون blood. خونریز blood-dropping

خوی disposition, temper

خویدن to chew the cud

خیال imagination, phantasy ? a
spectre : vain, fruitless

خیز rising, *from* خاستن or

خیزیدن to rise, spring up

غیریزی thou hast risen

داج darkness, night

داد equity ; a gift ; a lamentation

دادن to give

دار having, *from* داشتن

دار a family ; house ; town

دارا Dara, Darius

دارم I have, enjoy, possess

دارند they have or hold

داشت he had

داشتن to have, hold

دایغ a wound, a fear.

دام a net, snare, trap

دامن a fold, lappet, or hem of a
garment

دان knowing : a vessel ; sheath

دانا a wife or learned man

دانایانه prudently, wisely

دانستم I know

دانستن to know

دانش learning

دانشمند learned ; a doctor

دانشمندی learning, literature

دانند they know, *from* دانستن

دانه snare, allurement; a grain:
cannon ball.

دانی thou knowest, dost thou
know?

داری *a* dominion, administra-
tion of justice

در in, above; around: a gate

دَرّ *a* (pl. of درّه) pearls

در آمدن to enter

در آوردن to carry in

در آویختن to suspend; contend;
provoke

درخت a plant, tree

درخواستن to require, demand

درد a wound, torment: dregs

درست right, compleat

درشت harsh, hard

درگرو بود he was betrothed

دونگ delay

درنگرد he beholds, *from*

درنگرستن to view, behold

درون within: the heart; intrails

دری the Persian language

دریا the sea, a wave

دریافتن to understand

دریغ *or* دریغ! alas!

دست the hand

دشمن an enemy

دفتر a register, journal; index

دقیقت *a* minute; subtil, small;

a subtilty: a minute

درگذرد depart from, leave

درگذشت it passeth away

دگر again: another

دل the heart

دلآویز ravishing, delightful, *comp.*

of دل *and* آویز *participle of*

دل آویختن to exalt, suspend

دلجوی agreeable, salutary, *comp. of*

دل *and* جوی (*for* جوی *part. of*

جستن to desire, ask

دلدار a mistress; heart-ravishing.

comp. of دل *and* دار *particip. of*

داشتن to have, hold

دلسوز heart-wounding. *comp. of*

دل *and* سوز *part. of* سوختن to

burn

دل‌تربیب heart-deceiving, *comp. of*

دل *and* تربیب *part. of* فریبختن

to deceive

دل‌کش heart-conquering. *comp.*

of دل *and* کشی *from* کشیدن

to open, conquer, &c.
 دم time: breath: pleasure
 دماغ the brain, the palate
 دمساز a friend; harmony, *comp.*
 of دم breath, and ساز *from*
 ساختن to do, make
 دو two
 a دوخت a species of large trees;
 an orchard: rattles for children
 a دور a circle, orbit, revolution:
 rolling
 دوری distance, absence
 دوز sewing, piercing
 دوزده twelve
 دوست a friend, mistress
 دوستر dearer, more friendly
 دو صد two hundred
 a دولت or دوله felicity; riches;
 a kingdom, state
 دوم the second
 ده a village; a giver: ten
 دهر fortune, fate, time, world
 دهن a gift, liberality
 دهشت fear, astonishment
 دهقان a villager
 ده هزار ten thousand

دیدی winter, first winter month,
 December; yesterday
 ا دیار (*pl. of دار*) friends, fami-
 lies, habitations: a country
 دید he saw, *from*
 دیدن to see
 دیدار fight
 دیروز yesterday
 دیگر another. دیگر بار again
 دیوان a collection of an author's
 works, chiefly poetical: a royal
 court, tribunal of justice

ا ذو possessed of, endowed with
 ا ذوالجلال majestic
 ا ذهاب gold

ا راحت tranquillity
 راز a secret, mystery
 راغ a declivity, foot of a hill
 ا رافت compassion, favour
 راندن to draw, drive, banish
 راه a way, path
 راه زدن to rob, steal, infest the
 highway

ر م

- a* رائحه fragrant ; fragrance.
a رباعی a verse of four lines, a word of four letters
a رجوع returning
رخ a cheek, face ; a groan ; the found of a musical instrument
رخسار a cheek
a رساله an embassy ; a mandate
رسائیدن to cause to arrive
رستن to grow : to be delivered
a رسم manner, law, regulation
رسید arrives, *from*
رسیدن to arrive
رشته a line, thread
a رشید Rashid (a conductor) *proper name*.
a رعنا tender, delicate, lovely
رفتار motion
رفتتم I went, *from*
رفتن to go : departure
رقصیدن to dance : motion
a رسم colouring, painting, embroidery : writing ; a letter, character ; arithmetic
رکناباد Roknabad, *name of a place*
a رموز (*pl. of رمز*) enigmas

ر و

- a* رسی he threw ; throwing
رنج furrow, pain
رند a wanton, dissolute, drunken person
رنگ colour, paint
رنگارنگ many-coloured, various
رنگین coloured
a روا right, competent, worth
a روح the soul, life, spirit
روح افزا spirit-raising, *fr.* افزودان
رودکی Rudeki, *prop. name*.
روز a day
روز افزون increasing daily
روزگار fortune, world, time, an age ; wind, air, vanity
روزگار نامه a journal
روزی one day : fortune
روشن splendid, evident
روشنتر more splendid
روشنی light, splendor
a روخت a garden
a رونق beauty, elegance
روی *or* رو face, top
روئی thou dost go, *from* رفتن
روی thou dost grow, *from* رستن

زس

ره a road, way
 a ريحان herbs (in general) properly sweet basil
 ريختن to pour
 ريخت pouring, dropping
 ريستن to buzz

ز

ز (for از) from: if
 زادن to be born; to bring forth
 زار a complaint: a bed, a place
 زاريدن the tongue; language
 a زبد the most excellent of any thing, the flour, cream
 زبر above, high, superior
 زخم a wound, blow, stroke.
 زدا dispelling
 زدن to strike, hurt, impel
 زودن to polish
 زر gold
 زرد pale, yellow
 زرگر a goldsmith
 زرنكار ornamented with gold
 زرین golden
 زستن to live

س

زك from whom?
 زلف a lock of hair
 زليخا Zuleikha, Potiphar's wife
 a زمان the world; fortune; time
 season

زسردفام emerald-coloured
 زسردين made of emeralds
 زمين ground, earth
 زن striking, disturbing, fr. زدن
 زندان a prison
 زندگاني life
 ii زوال decay, misery
 زهر poison, venom
 زهرناك poisonous
 زهره Venus; courage; gall.
 زيان loss, damage
 زيب an ornament; beauty
 زيبا beautiful
 زيباتر more beautiful
 زيبد agrees, from
 زيبیدن to quadrate, agree with
 زير under, below
 زيرا because, for

س

س like, resembling
 ساحل a shore, coast, bank

ساختن to prepare, make
 سار full of
 ساز preparing
 سازد he makes *both from* ساختن
 سازنده a composer, performer
 ساغر a cup
 ا ساق the leg
 ا ساقی a cup-bearer, water-carrier
 ا سالک a traveller; going
 سال a year, age
 سایه a shade
 ا سبب a cause, motive
 سپردن to resign, commit, recom-
 mend, charge, enjoin
 سبک light of weight
 سبکباران bearers of light burdens
 سپوختن to prick
 سپه foldier, soldiery, army
 سپیده white
 سپیده دام the morning, aurora
 ستاشتن to take, ravish
 ستان taking: a country
 ستایش praise, *from* ستودن
 ستیدن to take
 ستروان to have, erase, efface
 ستم injury, oppression, tyranny,
 threatening

ستوریدگان the injured, afflicted
 ستمکار a tyrant
 ستمگر the wicked
 ستمگیش a tyrant
 ستودن to praise
 ا سجاده a kind of carpet
 ا سجع rhyme, melody; the
 cooing of doves
 ا سجود adoration
 ا سجیت disposition, temper
 ا سحر the morning, crepuscle;
 enchantment
 سحرگاه or سحرکه the morning
 ا سحرگی belonging to the morning
 سختی adversity, danger, poverty
 سخن speech; a word
 سر head, end, extremity; love,
 desire: principal, supreme
 ا سراج a lamp, lantern; the sun
 سراسر from beginning to end
 سرافراز lofty, tall; glorious
 سردادن to banish to a place, to
 confine
 سرشتن to mix, compose
 سرگزشت an occurrence, acci-
 dent: a tale, song, warbling

سن

سرگشته wanton; astonished, confused : a vagabond
 سرو a cypress-tree; a horn
 ا سرو a joy : a prince, chief
 سرشستن mixing, from سرشستن
 سزا convenient, proper
 سزاي it is proper
 سعادت سعد of a good disposition; happy, august
 سعدی Sadi, name of a poet
 ا سعی an endeavour, diligence.
 ستم thou piercest, from ستم
 ستمن to pierce, bore
 سکندر Sekander, Alexander
 ا سکوان quiet, resignation
 ا سلسال pure water: a chain,
 ا سلسله a chain, series, lineage
 ا سلمان Selman, proper name.
 ا سلیم Selim (perfect, unblemished) proper name
 سمرقند a native of Samarcand
 سمن jessamine
 سمنبر jessamine-bosomed
 سنبل a hyacinth.
 سنبلستان a garden of hyacinths
 سنگ a stone

سی

سنگین stony
 ا سواد blackness: melancholy
 سوختن to burn, inflame
 سودمی I would touch, rub, from
 سودن to stroke, rub, touch
 سوری a beautiful kind of red rose
 سوز inflaming, from سوختن
 سو کند an oath
 سوی towards; a place, part, side
 سه three
 سها Soha, name of a star
 سراسی tall, erect
 سپین the star Canopus; name of a Persian author
 سی thirty
 سیاه or سیه black
 سیاهی blackness
 سیراب bathed, full of water.
 سیزده thirteen.
 سیصد three hundred
 سیم silver.
 سیاه the face, coloured
 سیاه the bosom, breast
 سیوم the third

ش

ش

ش or اش (*annexed to words*) his, her; to him, to her

شاخ a branch, twig, horn

شادمانی mirth

شام the evening

شاهگاه in the evening

شان (*for ایشان*) they; their

شانان to comb

شانزده sixteen

شاه a king, emperor

شاهوش royal, princely

شب night

شباب youth

شبهی one night

شتاب haste

شتاب کن or شتانی make haste

شتابن to make haste

شتر (*pl. شتران or شترها*) a camel

شجره a tree

شجاعه strength, force, agility

شد he was: going, from

شدن to be, &c.

شراب wine

شرمسار bashful

شک

شرمساری bashfulness

شستن to wash

شش fix. ششت sixty

شعرا (*pl. of شاعر*) poets, learned men, doctors

شعله a light, flame, splendor

شکار a hunter

شکاف breaking, from

شکافتن to cleave, tear, break

شکایت a complaint

شکر sugar

شکر خوارا eating sugar

شکارون to hunt, take, seize

شکردان

شکرستان a chest of sugar

شکر لب sugar-lipped

شکستن to break, defeat

شکسته Shekefeh (broken) the

current Persian hand-writing,

used in Hindostan

شکفتن to blossom; to admire

شکند they blossom, from the above

شکوفه a flower

شکیبایا patient

شکیبایی patience, toleration

شي

شما you, your. خود شما yourselves

شمار number; numerous

شمارا ye, you; to you

ا شمامه odour, fragrance

شمردان to number, enumerate

ا شمس the sun; gold

شمشير a scymitar

ا شمع a candle, wax taper

ا شمه odour: nature, custom; an atom

شناختن to understand

شناس knowing, *from the above*

شننتن or شنودان to hear

شنوده ام I have heard

شنيدند they heard, *fr.* شنيدن

شوخ jovial, gay, wanton, bold, infolent

ا شهد honey, honey-comb

ا شهر a city: the moon; aknave

شيدا infane; enamoured

شير a lion; also a tiger

شيرازه the top band of a book

شيرازي Shiraz, *name of a place*

شيرستان the habitation of lions

شير ساره a lioness

صف

شير شير a lion

شيرين Shireen (sweet, gentle)

proper name

شيرينگار of gentle manners

ص

ا صاحب a lord, master, possessor
friend: endowed with

صاحب جمال beautiful

صاحب دل honest-hearted

ا صبا the zephyr; youth

ا صبح or صباح morning, aurora

صبح دم in the morning

صبحدمي one morning

ا صبر patience

ا صبي a boy

صحبت company, society

ا صحيفه a leaf, book, page

صد a hundred

صدور Saddar (a hundred gates)

name of a Persian book

صد هزار a hundred thousand

صرف کردن to expend, employ

ا صعيب difficult, severe

صف a rank, file; order

ا صفا purity, pleasure

ط

- a* صمّا a calamity
a صوت voice, found, noise
a صورت fancy, image, form; a
 spectre
a صورت کردن to feign
a صیام fasting; the season of fast-
 ing among the Mahomedans;
metaphorically the spring
a صید hunting; prey
a صید کردن to take prisoner

ض

- a* ضمیر mind, conscience
a ضیا light, splendor

ط

- a* طرب joy, mirth, festivity
 طربخانه the house of mirth
a طرف a border, margin, part
a طره a lock of hair
a طریق custom, way, manner
 طلبی thou askest, *from* طلبیدن
a طلوع rising, as the sun

ما

- a* مامع desire, avarice
a مَطَوَّب a circuit, walk
 مَطَوِّی a parrot
 مَطَوَّان the deluge
a مَطی a fold, ply: folding
a مَطیر a bird

ظ

- a* ظفر victory: Timur or Tamer-
 lanc
a ظلمت darkness

ع

- a* عادت custom, usage
a عارض a cheek; a tooth; an
 accident; a heavy cloud
a عاشق a lover, mistress; ena-
 moured
a عاشقین two lovers
a عاقبه the end, issue, event, suc-
 cess; finally
a عالم the world, time; learned
a سوزگي عالم enlightener or infla-

عط

- mer of the world
a عام universal : plebeian
a عباسي Abbasi, name of a dynasty of Arabian khalifs
 عبادتگاه a place of worship
a عبرت wonder, mystery, example
a عجب wonder, admiration
a عدالت justice
a عدو an enemy
a عذار a cheek, face, temples
a عراب a wild Arab
a عرب an Arabian inhabiting a city
a عرصه a field, court, area; an empty space : a dice-table
a عروض poetry, profody
a عزيز magnificent, incomparable
a عشرت mirth, conversation; the pleasures of the table
a عشق love
 عشق بازي fondness
a عصمت chastity, integrity; defence, safeguard
a عطر perfume, ottar of roses

عمي

- عطرسا perfumed, fragrant
a عناق الله God preserve
a عقد a string of pearls : a treaty
a عقل prudence, memory, art, knowledge; narrative
a عقوبت punishment, torment
a علم knowledge, science, art
a علماء (pl. of عليم) learned men
a عمر life. عمرم my life
a عمل action, operation
a عنبر amber, ambergris
a عندليب a nightingale
a عنكبوت a spider
a عوايب (pl. of عيب) vices
a عهد age, time; compact, promise
a عيار a touchstone, proof
a عيب a vice, crime, stain
a عيد a festival, solemnity; joy
a عيش mirth, delight; life
a عين a fountain; an eye, look; gold; essence : paradise

ص

غ

- a* غائب absent, invisible, concealed
a غبار dust: a thick vapour
a غريب a stranger, foreigner: extraordinary
a غزال a fawn
a غزل an ode
a غزليات (*pl. of the above*) odes
a غصه vexation
a غلام a boy, servant
a غم care, grief, terror
 غمگین sorrow
 غمناک afflicted
 غنچه a rose-bud
 غنودن to sleep, slumber

ف

- a* فاضت overflowed, *from* فيض
a فال an omen, presage
 فام coloured
a فتنه a tumult, faction, discord, mischief, scandal
a فخر glorious: glory, ornament

فر

- a* فدا ransom, redemption
a فراق absence, separation
 فراموش oblivion, *from*
 فراموشیدن to forget
a فرخ happy
 فردا to-morrow
 فردوسی Ferdufi (belonging to paradise) *name of a poet*
 فرستادن to send
 فرشته an angel, messenger; fairy.
a فرقت absence; a troop; a sect
 فرمودن to command
 فرو below: dejected
 فروخت felling: he sold, *from*
 فروختن to sell
 فرود آمدن to descend
 فروزیدي (*for* افروزیدي) inflamed, *from* افروختن
 فروش felling
 فروشد he sells, *both from* افروختن
a فروغ splendour
 فروماندن to be dejected
 فریب or فریبی deceit, *fr.* فریبتن

قد

- فریدون Feridoun, *name of a king*
 فریفتن to deceive
 فسرودن to freeze, congeal
 فشاندن feathering, *from* فشاندن
 فشرودن to press, squeeze
 فصاحت eloquence, melody
 فغان sorrow, complaint; alas!
 فکرا consideration, care
 فکر بفرما consider; بفرما *is the imperative of فرمودن*
 فکن throwing, throw thou, *from*
 فکندن to throw, throw away,
 lay aside
 فلک heaven; the world; fortune
 فی in, into
 فیض abundance: he diffused.
 فیل an elephant

قا

- قاف Kaf. *the name of a fabulous mountain*
 قاتر a form, figure, shape, stature
 قحچ a cup, goblet

قی

- قدر fate, predestination, quantity; value; dignity, power.
 قرار constancy, consistency, confirmation; quiet
 قرین contiguous, related to
 قصاید (pl. of قصیده) poems, elegies
 قصر a palace
 قصه a tale; an action
 قصیده an elegy, poem
 قضا fate, death, judgement; jurisdiction
 قطعه a fragment: segment, part
 قفس a cage
 قلعه (pl. قلعات) a castle
 قلم a pen
 قلمکار a writer, an engraver
 قلوب (pl. of قلب) hearts
 قمر the moon
 قول a word, speech, eloquence
 قهر violence, force, oppression; power; chastisement; anger
 قیاس measure; reasoning,

ک

thought, advice, argument; a
syllogism

a قیام station, standing; resur-
rection; confusion, tumult

a قیصر Cesar, an emperor

ک

a ک as, like, in the same manner

a کاتبی Katebi (a writer, a se-
cretary) *proper name*

a کاحراقی like my eyes, *comp. of*
ک like, احراقی eyes, *and the*
inseparable pronoun my.

کادن to carefs

کار business, object; a maker

کارخانه a shop, place of business;
the world

کارزار a battle, contest

کارگر expect: one who labours,
adjusts, penetrates, brings a
thing to bear

کارگر آمدن to penetrate, labour,
&c

ک

کاروان a caravan

کاستن to lessen

کاش would!

کاشانه a house, hall, gallery,
chamber

کافتن to dig

کاکلی a curling lock

کالبد the body; a form, model

کام desire, wish

کامران desire; the obtaining
one's wish

کاه a place: a straw: lessening

کبر pride, magnificence

کبوتر a dove

کتاب a book, letter, writing

کجا where? whither? how?

گداختن to melt, dispel

گداز melting, *from the above*

کدام who? کدامت who is there?

گذاشتن to leave, neglect

گذرازیان to pass through

گذشتن to pass: to leave

کافر if: a performer, maker

کر

کرا whom ; to whom ; hire, rent
کرازنده sporting, skipping, frut-
ting

کرچه though

کرد business, labour : he made

کردابی a whirlpool, gulf, pre-
cipice

کردار action, labour, profession ;
life

گردش جام the circling glass

کردم I made, *from*

کردن to do, make

کردن the neck

کرز a battle-axe, mace

گرفتن to take

کرک a wolf

گرم warm. گرما warmth

گرممان Carmania, *name of a place*

کرد marriage, nuptials, betroth-
ing, a pledge

گری or گریه lamentation, weep-
ing

گریختن to flee, escape.

کس

گریستن to weep

کز that, which

کزدن to perform

گزشتن to pass

گزیدن to choose ; to bite

گزیده select ; most excellent, no-
ble, glorious : bitten.

کس a person, any one

گستر spreading, strewing, *from*

گستردن to spread, strew, scatter

گسیختن to break, tear

گسیل breaking, *from the above.*

گشا conquering, opening, &c. *from*

گشادن to open, discover, con-
quer ; to rejoice

گشاید he discovers, *fr. the above*

گشتن to become : to kill

گشستن to break, rend

گشفتن to scatter, dissolve

گشمیر Cachemire, *name of place*

گشود he has discovered, &c. *from*

گشودن to discover, open, con-
quer, delight

گل

کشور a religion, climate, country

کشیده ام I have suffered or drawn

کف the hand, the palm

گفت he said. گفتار speech

گشتم I said

گفتن to speak, say; speaking

گفتی thou hast said; he said

گل (gul) a rose

گل (geel) clay

گلاب rose-water

گلابه hair locks

گلام a word, writing, oration

گلاندام Gulendam (rose-resembling, from گل a rose, and

اندام form, figure, &c.) a proper name

گلاه a diadem, cap

گلبن a rose-bush

گلبنوی rose-scented

گلبنه a closet, cottage, hut

گلزار a bed of roses

گلستان Gulistan (a rose-garden, bower of roses) title of a cele-

کت

brated book

گلسوری a beautiful species of red rose

گلشن a rose-garden

گلخزار rose-checked

گلخام rose-coloured

گلخشان strewing flowers

گلکشت a rose-walk; bower, delightful place

گلگون rose-coloured

کلیات (pl. of کل) the whole; universal. The whole works

کم little; defective; absent

کماشتن to insert, place, commit; to loose, liberate

کمال perfection, accomplishment, finishing

کمبها of little value. کمتر less

کمعقل with little sense

کن do thou; doing, &c. کردن

کنار a boundary, margin, side, part, there; an embrace

کوبه a vault, arch, tower, cupola

کت

گند rotting, *from*
 گندیدن or گندن to rot
 کنیز a servant maid, female slave
 کوه where?

گو say thou, *from* گفتن
 گوش an ear
 گوش کن listen thou, *from*
 گوش کردن to listen
 گوشه a corner
 گو فتم I smote, *from*
 گو فتنن to smite
 گوناگون various, many-coloured
 کوه a mountain

کوهبر a jewel, pearl; lustre: effluence: self-existing

که who, which: since

کجی who
 کیتی the universe
 کیر taking

کیرم might take, *both from* گرفتن
 کیست who is it? *comp. of* کجی
 کیست who, *and 3d pers. pres. of* برون
 کینه or کین hatred, revenge.

لی

رancour. لیکن full of
 این که that these, *comp. of* ک and این

ل

لاله a tulip
 لالزار a border or bed of tulips
 لاندن to move
 لب (pl. لبان) a lip; margin
 لب the heart, pith, marrow
 لبالب up to the brim
 لشکر an army
 لشکرکش a conquering army
 لطف benignity, gentleness, grace, favour, humanity, generosity

لعل a ruby, ruby lip
 لک a lack, a hundred thousand
 لیسجود for the worship (of God) *comp. of* ل for, and ل for the Arab. article ل and سجود adoration

لؤلؤیان the most precious sort of pearls: beautiful women
 لیث a lion

ما

لیکن but
 a لیل Leil or لیل night
 لیلی Leila, a woman's name

م

م (annexed to words) my
 a ماء water, liquor, juice
 a ما that, which
 ما we; our ما خود ourselves.
 ماده female: a woman
 مار a serpent
 مارا us; to us
 a مالت bent, from میل
 مالیدن to rub, grind, polish.
 ماندن to remain
 مانستن to resemble
 مانند they remain, from ماندن
 ماه the moon: a month
 ماه رخ with cheeks like the moon
 ماه روئی with a face like the moon
 ماهی lunar, monthly; a fish
 a مایل inclining, having a propen-
 sity

مع

مبارا left, by chance
 a مبسوط extended, dilated, spread
 مپرس do not ask, from پرسیدن
 a مثال similitude, resemblance
 a مثنوی rhyme
 a مجلس an assembly, banquet
 a مجنون Megenum (distracted
 with love) proper name
 a مبیح a place where people as-
 semble; a collection, junction
 a محبت; love, friendship, bene-
 volence; affection; company
 a محبوب a friend, mistress: amia-
 ble, dear, beloved
 a محبوس confined, imprisoned
 a محرم a friend, counsellor; spouse,
 husband, wife; any one who
 from their station in a family
 is admitted into the *haram*
 or women's apartments
 a محقر vile, contemptible, trifling
 a محل place, time, opposition

محمد Mohamed (praise-worthy), proper name	a مستغني disdainful; rich; content
a مأساة affliction, disgrace	a مشام perfumed; the palate
a مختصر contracted; an epitome	a مشاهدہ the fight
a مختلف discordant, confused	مشاہدہ نمودن to view
مخزن a magazine, treasury	a مشرق the east.
a مہر governing; a governor, magistrate	مشغول attentive; attention
a مدت a space of time	مشک musk مشکبوی smelling of musk. مشکین musky
a مہوش astonished, disturbed	a مصراع or مصراع an hemistich; one half of a folding door
a مذاق to taste: the taste, palate	a مصدر a source: infinitive
مرا me; to me	مصلا Mofella name a place.
a مراحم (pl. of مرحمت) favours, graces	a مضرت damage, disadvantage
a مراد desire, will, affection	a مطرب a singer, musician
a مراہم (pl. of مرہم) remedies, plasters	a معذور an excuse
مرد or مردم a man, hero: brave	a معركة a battle, field of battle
مردانہ courageously, manfully	a معشوق a friend, a lover
مردن to die; to be extinguished	a معشوقہ a mistress
a مروت courtesy, generosity	a معطر scented, perfumed
مژدہ joyful tidings	a معقول reasonable, rational, pro- bable, pertinent
مست enamoured, intoxicated	a معما an enigma, mystery
	a معنی sense, idea, signification

a معروف established, known

a مغ a priest of the Parsees, Guebres or worshippers of fire

مغچکان cup-bearers

مغز the brain, head, marrow, substance, or best part of any thing

a مفارقت separation, alienation

a مقام condition, station; dignity; office: residence: musical tone

a مقدار quantity, space, number

a مقصود intention, will, desire

a مقادير a conductor, mover, disposer

a مكافات a recompence, reward

مكر perhaps, by chance: unless

مل wine

a ملاح a sailor

a ملك a kingdom, power, possession, inheritance: an angel

a ملامت rays of light

من I: my. من خود myself

a منتها finished, concluded

مندر full of, endowed with

a منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage

a منصور a conqueror, triumpher

a منفعت advantages

a منقار a bird's bill

منيار do not bring, the imperative of آوردن with the negative prefixed

منبوش listen not, the negative imperative of نبوشيدن

a موج a wave

a موجب a cause; an acceptor

a موزون melodious; adjusted, arranged, weighed

a موسم time, season

a مودل Moudul, name of a place

موكي hair

a مويد firm

a مجبور separated, repudiated, abandoned

مهر the sun; moon: love: a seal-

می

ring: a gold coin about 11. 16s

میهن like the moon

می wine

می characteristic of the pres. tense

میاز do not bring, the negative imperative of آوردن

میان between, among: middle

میامیز do not mix or sprinkle, the negative imperat. of آمیختن

می بینی thou fawest, 2d pers. present of دیدن

میسخواره a wine drinker; an earthen drinking vessel

میدانی thou knowest

میردین dying from مردن

میرزا the son of a prince or great man, a knight. میرزا مهدی

Mirza Mahadi, proper name

میرزنی dost thou grow? from

رستن

میزنی thou strikest

میزبند is it becoming?

میغ a cloud, a fog

میشروش a feller of wine, comp. of

فروختن wine, and part. of می

میکسی thou drawest, bearest

تا

تالیدن I complain, from تالیدن
میوه fruits

ن

نا not, نا امید hopeless

ناب pure, sincere; like

نا تمام imperfect

ناچیز worthless, despicable

نا دره memorable events; rare

نادر شاه Nadir Shah, prop. name

ناز blandishments; wantonne's

نازک gentle, tender, delicate

نازنین elegant, delicate, amiable

ناشکفته unblown, unblemished

ناشناس ignorant

ناصر a conqueror, defender

ناظر a spectator, superintendant

ناف a bag (of musk): the navel

ناک full of. ناگه suddenly

ناگهان unexpectedly

نالان plaintive, complaining

تالیدن to complain

نام a name. نام ترا thy name

نامدار illustrious; a hero

نامه a book, history

نان bread

نس

- a* نایب a viceroy, deputy
 نبرد a battle, war
 نبود is not. نبودم I would
 not have been
a نبی a prophet
 نمانم I will not turn
 نترسی do you not fear?
 نتوان it is impossible
a نثار scattering, dispersing
a نثر prose; to diffuse, firew
 نجهسته I would not have fought,
 or leaped
a نجم a star, planet: fortune.
a نحو grammar, syntax
 شکار hunting; the chase; prey
 نخست first
 نخسبی Nakhebi, *prop. name*
 نر male
 نرکس a narcissus
 نرم gentle, tame; light: soft
 نزدیک near
a نزل descending: hospitality
a نزول descent: happening
a نسخی Nikhi (a transcript) *the*
character in which Arabic ma-
nuscripts are generally written

نک

- a* نسیم a gale
 نشاستن to cause to fit down
a نشاط alacrity, pleasure
 نشان to fix
 نشستن to fit down
 نشنوی you do not fear
 نشین fitting, *from* نشستن
a نصیحت counsel, exhortation
 نظامی Nezzami, *name of a poet*
a نظر the sight, the eye
 نظرباز rolling the eyes, ogling
a نظم verse; a string of pearls
 نعره زدن to call or sing aloud
a نعمت a benefit; victuals
 نغز beautiful, good; swift
a نغمت music, harmony
a نفس foul, self; breath; desire
a نفع gain, utility
a نقد ready money
a نقش painting, embroidery
a نقل a narration, report, copy,
 translation
 نگار a picture, ornament; a beau-
 tiful woman
 نگارستان Negaristan (a gallery of
 pictures) *title of a celebrated book*
 نکته subtleties, mysteries

نو

نكړستن to view
 نكو or نكووي good
 نكړه or نكړه custody, care, obser-
 vation
 نكړه دار preserve thou, *imperat. of*
 نكړه داشتن
 نما showing. نمودند they show
 نمودن to show
 نوا melody, voice: wealth
 نواب (*pl. of نايب*) viceroys, &c.
 نوختن to soothe
 نواز soothing, *from the above*
 نوازش (*pl. نوازشات*) a favour
 نوازنده soothing, warbling, *from*
 نواختن
 نواله a benefit
 نوبت a turn, change, watch, cen-
 tinel. نوبت زدن to relieve guard
 نوبهار the spring, the early spring:
 new year
 نوح the prophet Noah.
 نوحه a complaint
 نود ninety
 نور light, brightness
 نوروز the first day of the spring
 نوزده nineteen
 نوش drinking, a drinker; any

وا

نوشيدن thing drinkable, *from*
 نوشتن or نوشت to write
 نويس write thou, *from the above*
 نه nine
 نه placing, *from*
 نهادن to place
 نهاده ایم we have placed
 نهال a tree, shrub
 نهان hidden, *from* نهفتن
 نهر a river; flowing
 نهفتن to hide, lie hid
 نبي a pipe, a flute
 نيز even, also: again
 نيست there is not
 نيشتن to write
 نيك good, excellent
 نيكو bright, beautiful, elegant
 نيكوبي reputation, goodness
 نيل the river Nile

و

و and; he, she, it
 واپس after, behind, again
 واپس داشتن to detain
 واضح evident
 واقعات actions, occurrences,
 events: battles: misfortunes

وان Van, name of a town
 وجود essence, substance, exist-
 ence, nature, body, person
 وجود گرفتن to commit, perform,
 give a benefit to
 وار or ور like, possessing
 ورق a leaf of a tree or paper
 وز and from.
 وزید it blows, from وزیدن
 وسست he, she, it is
 وشن like, resembling
 وصال enjoyment; arrival; meet-
 ing: conjunction
 وضع situation; action; gesture
 وفا good faith; a promise.
 ولی but: a prince; a slave
 وی he, she, it; his, her, its
 ویرانه a desert: depopulated

۵

دreadful, terrible
 یاایل
 بجران or بجران separation, absence
 هجوم an assault; impetuosity
 بران or بران every: forever
 هرات Herat name of a city
 هر جا که whenever
 بر آنچه or بر آنچه whatsoever

هر چند که or هر چند که although
 هر جا wherever
 هر کجا که wheresoever
 هرگز ever. هرگز نه never
 هر که or هر آن که whosoever
 هزار a thousand; a nightingale
 هستن to be, exist
 هشت eight. هشتاد eighty
 هجده eighteen
 هفت seven. هفتاد seventy
 هفده seventeen
 یا whether, but
 هم and, also; together: but,
 هم (annexed to words) their
 همنام of the same name.
 همنام only
 بهاندم directly
 بهایک of the same inclination
 بههمزم of the same banquet
 بههمینتر lying on the same pillow
 بههمینین in the same way
 بههمین or بههمین like, as
 بههمین together sleeping together
 بهم an intimate friend
 بهمینین sitting together, a com-
 panion
 همه all universal

میرسید it arrives, it comes
 رفتم I went, *from*
 همیشه always
 هندو black; an Indian
 هنگام time, season
 هنوز yet
 هوا air: wind: found
 هیچ no, never
 میدانی dost thou not know?
 هیچ دانستن *from*
 بپوشان to lay down

ي

يا O; or
 ياب or يابان finding
 يافتن I may find, *both from*
 ياد remember; memory, record
 يار a friend, mistress; defender,
 power, advantage
 يارب O heaven! O Lord! *comp.*
 of يا and رب a lord, master

يازده eleven
 ياسمين jessamine
 يافت he found, *fr.* يافتن to find
 ياقوت a ruby.
 يث (*annexed to words*) thy.
 يد the hand; aid, power, strength
 يث (*annexed to words*) their
 يعنى that is to say, viz.
 يخما prey; spoil, booty
 يك one
 يكانه a hero, conqueror; incom-
 parable; unequalled
 يكتاي precious, valuable. rare.
 يكديگر one another
 وز يكدم one moment
 يكدو one or two, a few
 يكدانه inestimable, rare
 يکروز one day
 يم (*annexed to words*) my.
 يمن Yemen, *Arabia the happy*
 يوسف Joseph.

THE END.

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